



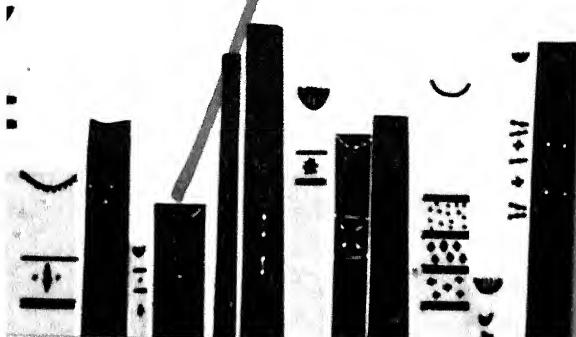
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# Walt Whitman

*THE TRENT COLLECTION*







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Whitman  
& children of his friend  
J H Johnston New York  
1879

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## PREFACE

The Trent Collection of the Duke University Library was established in December, 1942, by Dr. and Mrs. Josiah C. Trent, in honor of their four daughters, Mary Duke, Sarah Elizabeth, Rebecca Grey, and Barbara Biddle Trent. At that time Dr. and Mrs. Trent presented to the library the nucleus of the present collection—books, manuscripts, and other materials relating to Walt Whitman. This generous gift was installed in the library's new Rare Book Room, which was officially opened on the twelfth of April, 1943. Since then Dr. and Mrs. Trent have made many additions to the collection, not only of rare Whitman pieces, including a "Franklin Evans," in the folded sheets, as issued, but also of fine editions of other American authors.

The present catalogue is a list of all Whitman materials in the Trent Collection. The variety of these materials has occasioned the division of the list into twelve main sections, of which that devoted to the Whitman manuscripts is the most extensive and the most important. These valuable papers, which preserve an authentic record of Whitman's methods of composition, have pursued devious careers since they left the poet's hands. Of the majority of them, however, the history is known and may be briefly set down.

Most of the Whitman manuscripts in the Trent Collection were once the property of Richard Maurice Bucke, the

Canadian physician who was one of Whitman's three literary executors. Bucke published the greater part of the manuscripts which he owned in a volume of *Notes and Fragments* (London, Ontario, 1899). From this compilation the manuscripts were republished in the Camden Edition (New York and London, 1902), where some appear in the *Leaves of Grass* variorum prepared by Oscar Lovell Triggs, while the remainder are arranged as in *Notes and Fragments*.

Bucke did not publish, however, several of Whitman's autobiographical notes, but reserved them for a proposed new edition of his biography of the poet. Certain of the manuscripts in Bucke's possession even escaped his notice; for Whitman, ever frugal with good paper, often gathered together scraps of old manuscripts, mounted them face down on sheets of cheap paper, and used the blank backs for new compositions. Removal of the mounting paper has recently brought to light early drafts of portions of such great poems as "Song of Myself" and "Song of the Redwood-Tree."

Bucke's collection, which included many unpublished letters from members of the Whitman family and various manuscripts of Bucke's *Walt Whitman*, as well as a number of the poet's books and papers, was sold in London in 1935. A year later a large part of the collection was offered for sale in New York, by order of Dr. Jacob Schwartz. Many of the manuscripts listed in the catalogue of the Schwartz sale have now found a permanent home in the Trent Collection.

The cataloguing of these manuscripts has been a difficult undertaking. The passage of time had hardly remedied the blithe chaos of Whitman's bits and scraps, products of a "damned ill-regulated mind." Most of the manuscripts had been bound, some in rather injudiciously assorted groups, many with handsome but inaccurate title pages. My procedure has been to retain the bindings, rather than remove them at the risk of damaging the fragile sheets, and to describe each bound item as a separate piece, whatever its rela-

tion to other manuscripts in the collection, and whatever the disparity of its contents.

In the first four parts of the section on Whitman manuscripts, the entries follow a fairly consistent pattern: each includes a heading, a description of the physical make-up of the piece, and a brief account of the contents. In the case of a single manuscript the heading consists of the title given by Whitman; in the absence of such a title, the first few uncancelled words of a prose composition, or the first uncancelled verse, or portion of a verse, of a poetic composition, are used as the heading. Where Whitman has written another composition on the back of the sheet, the heading of this passage is given in the physical description. In the case of a group of manuscripts already bound together, an arbitrary title has been given to the group, but the headings of the separate manuscripts are included in the description.

The physical make-up of the manuscripts has in most cases been described in detail. Measurements are given approximately, in inches; it has seemed unnecessary to be more precise. For prose manuscripts the number of lines is given; for manuscripts divided into verse-lines, the number of "verses"—so called only to distinguish them from the prose "lines." For manuscripts consisting of lists or of scattered groups of words and phrases, the approximate number of words is given. The description omits all mention of the unsatisfactory title pages and transcripts which accompany many of the manuscripts. In the section on portraits, reproductions of photographs bound or framed with manuscripts are disregarded unless autographed or otherwise annotated by Whitman.

Only a brief account is given of the content of each manuscript, since it has usually been possible to refer to a published text of each as a means of identification. A single reference, in each case, has been considered sufficient. Such references are made to the Inclusive Edition, edited by Emory Holloway (New York, 1927), wherever possible, and

to the Camden Edition (Volume III of *Leaves of Grass*, Volumes VI and VII of the prose works) in preference to the rarer *Notes and Fragments*. Citations are brief, since the books referred to are all in the Trent Collection and are cited in full in the proper sections. Where reference to a published text is lacking, it may be assumed that, so far as we are aware, the manuscript in question has not been published. An edition of the unpublished manuscripts in the collection is now being prepared by Professor Clarence Gohdes and Mr. Rollo G. Silver, and will be published by the Duke University Press.

The account of the contents of each manuscript includes a mention of the number and the subject matter of any clippings mounted on or inserted with the manuscript. Occasionally, also, a cross-reference is added, pointing out a close relationship between the manuscript and another in the collection.

The Whitman manuscripts described in Section I are classified in five groups, as clearly defined as practical considerations would permit. The first four of these groups are subdivided, and the entries in each subdivision are arranged alphabetically by heading or title, with the following exceptions. In the group "Towards *Leaves of Grass*," the first part is devoted to manuscripts which have been identified, with varying degrees of certainty, as notes for, or early drafts of, published poems. These are arranged according to the chronological order in which those poems, or the versions thereof to which the manuscripts most closely relate, were published. The literary notes in "Records of Study" are arranged with regard to the national literatures dealt with—American, English, French, and so on—then alphabetically by the names of the authors discussed; bound collections of literary notes are described at the end of the section. The notes on Whitman's own life and career in "Autobiographical Manuscripts" are arranged chronologically by the periods of the author's life with which they deal.

Whitman's letters, in the fifth division of the manuscripts, are described in conventional fashion and are arranged alphabetically by the names of the recipients. Entries from which this information is lacking and the description of a scrapbook containing letters to various correspondents appear at the end of the section. No reference to a published text is given for the letters, since they are considered to be sufficiently identified by name of recipient and date.

It should be noted that a few of Whitman's manuscripts are listed in other sections: those written for Bucke's biography are described with other manuscripts of that work, while a few minor pieces bound with magazine excerpts appear in the third section of the catalogue.

The manuscripts about, or relating to, Whitman, in Section II, are briefly described. The first and third divisions are arranged alphabetically by the names of the writers; in the second, the manuscripts of Bucke's *Walt Whitman* are so arranged as to show their relationship to that book.

In the third section, consisting of descriptions of clippings collected and annotated by Whitman, an effort has been made to identify the sources of all clippings from books and magazines. Two anthologies from which Whitman took several excerpts have not yet been identified. Of the books mentioned as sources, five do not appear in the Trent Collection: the two unknown anthologies; the first volume of *Half-Hours with the Best Authors*, compiled by Charles Knight (New York, 1849); Henry D. Thoreau, *A Week on the Concord and Merrimack Rivers* (Boston and Cambridge, 1849); and William Gilmore Simms, *Views and Reviews in American Literature, History, and Fiction*, Second Series (New York, 1845). For magazine articles, the page numbers given in this section are, of course, those of the excerpts clipped by Whitman.

In the fifth section the descriptions of the separate editions of Whitman's writings are the result, perhaps unfortunate, of the compiler's choice of a middle course between

expediency and reverence, between the brevity of a short-title list and the fulness of a formal bibliography. Title-pages are quoted directly, but with omission of quotations and with occasional shortening of imprints, without notice. Sufficient additional information, compiled with reference to the Whitman bibliography by Carolyn Wells and Alfred F. Goldsmith (Boston and New York, 1922), is supplied to identify the various issues. The entries are arranged in chronological order, as are the books and periodicals in the related section which follows.

The seventh section, listing songs based on Whitman's poems, has been compiled with reference to the catalogue of Whitman music prepared by Mrs. Bella C. Landauer (privately printed, 1937). The descriptions of pieces not included in Mrs. Landauer's catalogue follow the bibliographical form which she employs. The arrangement of this section is alphabetical, by the names of the composers.

In the eighth section, listing books about Whitman, a brief entry has been deemed sufficient. A few of the volumes are described in greater detail than others, because of their greater value or rarity; the copy of Swinburne's *Under the Microscope* is an example. In the ninth section, an apparent inconsistency appears in the citing of book reviews. The practice has been to repeat from each review the information it gives as to the place of publication and the publisher of the book reviewed; glaring inaccuracies have been corrected.

*Whitman Portraits*, compiled by Henry S. Saunders (Toronto, 1928), has served as a guide in the preparation of the eleventh section. Pictures of Whitman not listed by Saunders are described; the others are arranged and identified by their numbers in the Saunders catalogue.

The reproductions of manuscripts which serve as illustrations for this catalogue have been arranged with the purpose of showing the stages by which Whitman progressed from germ idea to printed poem. One may say of the series what the poet said on giving a bundle of papers to Horace

Traubel: "You will find there notes, finished pieces, and then print—showing the growth of a poem." The reproduction of the first number of the *Brooklyn Freeman*, which is inserted in a pocket, illustrates Whitman's early activities as a journalist and editor.

A number of persons have contributed generously to the preparation of this catalogue. To Professor Clarence Gohdes and Mr. Rollo G. Silver, expressions of gratitude are particularly due for their advice, assistance, and encouragement. Valuable information has been supplied by Mr. Alfred F. Goldsmith, Mr. Henry Schuman, and Mr. Charles N. Elliot, as well as by numerous libraries throughout the country. To Dr. and Mrs. Trent no sufficient acknowledgment can be made for their generosity, their kindness, and their unfailing patience.

E. F. F.



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<i>Brooklyn Freeman</i>	in pocket



# Walt Whitman

*THE TRENT COLLECTION*



# I

## WHITMAN MANUSCRIPTS

### I. Towards *Leaves of Grass*

#### Published Poems

##### 1. “And now it seems the dark, uncut hair of graves”

Autograph manuscript, written on six pieces of ruled paper, of various sizes. Recto: forty-three verses, in pencil, extensively revised. Verso: “The most immense part of Ancient History is altogether unknown”; forty-five lines, in ink, with numerous revisions. Inserted in a quarto volume, cloth, blue morocco back.

An early draft of portions of “Song of Myself,” chiefly sections 6 and 7, and a prose fragment containing a number of the ideas and phrases which appear in “Unnamed Lands” (Camden Edition, vi, 49-50).

##### 2. “To be at all—what is better than that?”

Autograph manuscript, written in pencil on one sheet of ruled paper, about 7 x 6 inches. Recto: nine verses, with revisions in ink. Verso: “Sweet flag Sweet fern illuminated face clarified unpolluted”; about twenty-five lines, revised in pencil. Bound in a small quarto volume, cloth, orange morocco back.

A fragment of verse, closely related to section 27 of “Song of Myself,” and published posthumously as “To Be

At All" (Inclusive Edition, page 462); with a list of words and ideas for use in *Leaves of Grass* (Camden Edition, vii, 11; iii, 280).

3. "It is no miracle now that we are to live on always"

Autograph manuscript, written in pencil on one sheet of ruled paper, about 7 x 6 inches. Recto: about seven verses, revised. Verso: "After all is said and done in the way of argument"; twenty lines, revised. Bound in a small quarto volume, cloth, white pigskin back.

An early version of certain ideas on touch used in "Song of Myself," sections 28-30 (Inclusive Edition, page 568), and a preliminary prose rendering of ideas later embodied in *Leaves of Grass* (Camden Edition, vi, 42).

4. "Light and air!"

Autograph manuscript, written in pencil on one side of a sheet of ruled paper, about 5 x 8 inches; twelve lines, revised. Bound in a quarto volume, cloth, orange morocco back.

An early draft of verses intended for "Song of Myself," and used in part in section 31 (Camden Edition, iii, 261).

5. "I know as well as you that Bibles are divine revelations"

Autograph manuscript, written in pencil on one sheet of ruled paper, 8 x 7 inches. Recto: twelve verses, extensively revised. Verso: "Bill Guess. . . . Peter. . . . George Fitch"; twenty-four lines. Bound in a quarto volume, cloth, white pigskin back.

A discarded version of lines intended for "Song of Myself," section 41 (Inclusive Edition, pages 577-578); and biographical notes, dated "March 20th '54," on three men, two of them drivers of horse-cars (Camden Edition, vi, 133-134).

6. “[Fa]bles, traditions, and formulas are not animate things”

Autograph manuscript, written in pencil on one sheet of ruled paper, about 7 x 8 inches. Recto: fifteen verses, much revised. Verso: “It is the endless delusion of big and little smouchers”; twenty lines, revised. Bound in a quarto volume, cloth, brown morocco back.

An early version of section 41, “Song of Myself” (Inclusive Edition, page 578), and a portion of a paragraph dealing with the advantages taken “over the vast retinues of the poor” (Camden Edition, vi, 145).

7. “There is no word in any tongue” “Such boundless and affluent souls . . . bend your head in reverence”

Two autograph manuscripts, written on two sheets of ruled paper, about 7 x 8 inches, one side only. The first is a fair copy of fourteen verses, in green ink, with one pencilled revision; the second consists of nineteen lines, written and revised in ink. Mounted and framed with a photograph.

A fragment of verse on God as revealed in man, in which appear several ideas and verbal expressions used in sections 48 and 49 of “Song of Myself” (Inclusive Edition, page 582); a prose fragment dealing with “boundless and affluent souls” and the pictures made by nature for man (Camden Edition, vi, 144).

8. “My Spirit sped back to the times when the earth was fiery mist”

Autograph manuscript, written in ink on one sheet of ruled paper, about 7 x 7 inches. Recto: fourteen verses, extensively revised in pencil and ink. Verso: six cancelled words, “Not one of the heavier great.” Bound in a quarto volume, cloth, brown morocco back.

An early version of several lines now found in various portions of “Song of Myself” (Inclusive Edition, page 580).

## 9. "I see who you are, if nobody else sees, nor you either"

Autograph manuscript, written in pencil with numerous revisions on one sheet of ruled paper, about 5 x 8 inches. Recto: nine verses. Verso: "Now for a legend not old, but as new as the newest on the spread'g land"; one verse. Bound in a quarto volume, half blue morocco.

A version of certain ideas modified considerably prior to final use in "A Song for Occupations" (Inclusive Edition, page 623), with a single verse on the back of the sheet (Camden Edition, III, 272).

## 10. "The Great Laws do not treasure chips, or stick for the odd cent"

Autograph manuscript, written on one sheet of ruled paper, about 4 x 7 inches. Recto: a fair copy, in ink, of six verses. Verso: "the palms of the hands are cut by the turned in nails"; four verses, written and revised in pencil. Bound in a quarto volume, cloth, orange morocco back.

A fragment, two verses of which appear, much altered, in "Who Learns My Lesson Complete?" (Camden Edition, III, 264-265); with verses on the epileptic and the idiot brother, used in "Faces" (Inclusive Edition, page 692).

## 11. "Great are the myths. . . . I too delight in them"

Autograph manuscript, written in ink on one sheet of ruled paper, about 6 x 8 inches. Recto: eleven verses, revised in ink and pencil. Verso: "The true friends of the Sabbath, and of its purifying"; fifteen lines, slightly revised. Bound in a quarto volume, cloth, brown morocco back.

An early version of the opening of "Great Are the Myths" (Camden Edition, III, 265-266), and a prose fragment used in "Memorial in Behalf of a Freer Municipal Government, and Against Sunday Restrictions" (Camden Edition, VI, 108).

Poems identifying the  
different branches of  
the Sciences, as for instance,

Poem of The stars

? astronomy

? Sun, planets & moons

Poem of Geology <sup>(not a good word)</sup>

? the processes of The Earth

Poem of Chemistry

Poem of Arithmetic

Mathematics

Calculation

Figures Exactitude -

Poem of Musicians

tenor, soprano, baritone, basso.

Germ Ideas for Poems

(see p. 15)



12. "You lusty and graceflu[*sic*] youth! you are great"

Autograph manuscript, written in pencil on one sheet of ruled paper, about 4 x 6 inches. Recto: four verses, revised. Verso: "Are the prostitutes noth'g? Are the mockers of religion noth'g?"; nine lines, revised. Bound in a quarto volume, cloth, orange morocco back.

An early version of a part of "Great Are the Myths," section 1 (Camden Edition, III, 272); two brief, half-sketched ideas, the first of which was slightly altered for use in the 1855 version of "To Think of Time," section 8 (Camden Edition, III, 272; VI, 109).

## 13. "Broadaxe—First as coming in the rough ore out of the earth"

Autograph manuscript, written in pencil on one side of a sheet of ruled paper, about 13 x 8 inches; in three parallel columns, about four hundred words. Bound in a small folio volume, cloth, brown morocco back.

Suggestions and ideas for "Song of the Broad-Axe" (Inclusive Edition, pages 612-614).

## 14. "O Mother, did you think there could ever be a time when I might not"

Autograph manuscript, written in pencil on four pieces of paper, about 6 x 4 inches. Recto: about twenty-one verses, extensively revised. Verso: "man boy child infant youth young man"; lists, in two parallel columns, about two hundred words. These four sheets were mounted by Whitman on two sheets of green paper, about 5 x 6 inches, upon which twenty-five lines were written and revised in ink: "The American people, ever sturdy, ever instinctively just." In a small quarto volume, boards.

An early version of portions of "This Compost," especially section 1; with lists of words representing divisions of the human family and various parts of the body, apparently

used as reminders in preparing the 1856 version of "I Sing the Body Electric" (Camden Edition, vii, 22-23). The date 1856 appears twice on the manuscript. The prose fragment written on green paper is a discussion of Vigilance Committees in California (Camden Edition, vii, 23-24). With a clipping from an 1856 newspaper containing an account of events in California and a report on the proceedings of the seventh day of the session of the American Association for the Advancement of Science.

15. "A nation announcing itself"

Autograph manuscript, written in pencil on one sheet of ruled paper, about 6 x 7 inches. Recto: eleven verses, slightly revised. Verso: "Asia"; about twenty-two lines.

A draft of the opening passage of "By Blue Ontario's Shore," 1856 version; notes used in "Salut au Monde," especially sections 2 and 6 (Inclusive Edition, page 601).

16. "In—This is the Earth's word"

Autograph manuscript, written in pencil on one side of a piece of paper, about 4 x 6 inches; eight lines. Mounted and framed with a portrait of Whitman.

A prose note setting forth a theme for a poem, probably "A Song of the Rolling Earth" (Camden Edition, vi, 141).

17. "THE Poem (? One grand, eclipsing poem Poem of Materials")

Autograph manuscript, written in ink on one sheet of green paper, about 6 x 5 inches. Recto: seventeen lines. Verso: "recommendation to the young men of all The States"; sixteen lines, much revised. Bound in a duodecimo volume, half green morocco.

Notes on subject matter for poetry, containing phrases which appear in "Starting from Paumanok," section 6, and

“Mediums” (Camden Edition, vi, 190-191); verso, a prose fragment dealing with political independence.

18. “Proem”

Autograph manuscript, written in pencil on one side of a sheet of ruled paper, about 7 x 7 inches; four verses. Bound in a quarto volume, cloth, yellow morocco back.

An early draft of verses on sights in Manhattan, personality, egotism, and the equality of woman, possibly adapted for use in “Starting from Paumanok,” section 12 (Camden Edition, III, 263).

19. “Perfect serenity of mind . . . Superior nonchalance”

Autograph manuscript, written in ink on one side of a scrap of paper, about 1 x 6 inches; seven verses. Mounted and framed with a photograph.

Two ideas partly used in “A Song of Joys” (Inclusive Edition, pages 611-612).

20. “And now I care not to walk the earth unless a comrade walk by my side”

Autograph manuscript, written on one sheet of paper, about 6 x 4 inches. Recto: seven verses, in ink, slightly revised. Verso: “The States Prairies Prairie Psalms? (Psalms? (Praise)); a list, in pencil. Mounted and framed with a photograph.

An early draft of a portion of “In Paths Untrodden” (Inclusive Edition, page 591), and a list of thirteen suggestions for titles of poems or groups of poems (Camden Edition, VII, 13).

21. “? Gliding”

Autograph manuscript, written in pencil on one sheet of paper, about 11 x 6 inches, one side only; eight verses. Bound in a small folio volume, cloth, orange morocco back.

A fragment describing street and interior scenes somewhat similar to those in "Outlines for a Tomb" (Camden Edition, III, 284).

22. "Theme for piece poem An opera"

Autograph manuscript, written in ink on both sides of a sheet of ruled paper, about 10 x 8 inches; twenty-six lines.

An outline for a poem on various types of music, containing ideas apparently used in "Proud Music of the Storm" and "The Mystic Trumpeter."

23. "*Corrections* Proud music of the Storm"

Autograph manuscript, written in pencil on a piece of ruled paper, 15 x 5 inches, one side only; thirty-three lines.

Notes and phrases to be used in correcting "Proud Music of the Storm."

24. "Poem (*subject*) ? for recitation"

Autograph manuscript, written on three sheets of ruled paper, about 7 x 5 inches. Recto: about fifty lines, in ink and pencil. Verso of second sheet: "You occult, deep Volitions"; nine verses, written in pencil and extensively revised in pencil and ink. Bound in a small quarto volume, half orange morocco.

Notes for a poem on outdoor cries, such as those of drovers, whalers, etc. (Camden Edition, VI, 198-199), and an early draft of a portion of "Song of the Redwood-Tree," section I.

25. "*Contents*"

Autograph manuscript, written in ink on one side only of fifteen sheets of paper, about 8 x 5 inches. Bound in a small quarto volume, half undyed morocco.

The Table of Contents of the 1881-1882 edition of *Leaves of Grass*, written by Whitman, with instructions to

the printer. Inserted are a proof of the title-page of the same edition with the poet's corrections and a printed circular consisting of two pages of testimonials and press comment, followed by the table of contents of the volume.

## 26. *Leaves of Grass*, 1881-1882

Printer's copy for portions of the 1881-1882 edition of *Leaves of Grass*; autograph manuscript and printed pages, with numerous manuscript corrections, additions, and instructions to the printer. The pages are numbered in Whitman's hand: 2-18, 34-100, 101-123, 215-223, 228-237, 245-263, 264-268, 369-387, 388-438, 473-479, 480-493, 502-529. Twelve volumes, octavo, half and full morocco.

These volumes contain copy for the following sections or poems: 1. Inscriptions (the poem "Thou, Reader" is in manuscript). 2. Song of Myself. 3. Children of Adam. 4. Song of the Exposition. 5. A Song for Occupations. 6. Birds of Passage. 7. A Broadway Pageant. 8. By Blue Ontario's Shore. 9. Autumn Rivulets (the first three stanzas of "As Consequent, Etc." and the entire poem "The Prairie States" are in manuscript). 10. To Think of Time. 11. Whispers of Heavenly Death. 12. From Noon to Starry Night (lacks: "Spirit That Form'd This Scene" and "A Clear Midnight").

Additional material has been inserted in the second volume, as follows: (1) The Hollyer engraving, inscribed by Whitman. (2) An autograph manuscript, written in pencil on one sheet of ruled paper, about 4 x 8 inches. Recto: "myself to celebrate"; nine verses, much revised. Verso: "I do not pretend [to] compose a grand opera"; thirteen lines, extensively revised. An early draft of the opening of "Song of Myself" (Inclusive Edition, pages 553-554) and a prose fragment in which Whitman discusses his poetic purpose (Camden Edition, vi, 43). (3) A review of *Leaves of Grass*, 1855, clipped from the *National Intelligencer*.

(4) A lock of Whitman's hair, enclosed in a wrapper inscribed by R. M. Bucke.

The text of "Song of the Exposition," clipped from the New York *Evening Post*, September 7, 1871, has been mounted in the fourth volume.

27. "*Carols closing Sixty-Nine*"

Autograph manuscript, written in ink and purple and blue pencil on both sides of a sheet of paper, about 10 x 7 inches; about sixty words. In a board folder.

Whitman's suggestions for the title which eventually became "Sands at Seventy" appear on recto (Camden Edition, VII, 36); on verso is written the final selection.

28. "All that we are—the solid and liquid we are, we have advanced to"

Autograph manuscript, written in pencil on one sheet of yellow paper, about 12 x 6 inches, one side only; fifteen verses, with numerous revisions in pencil and ink. Bound in a small folio volume, cloth, undyed morocco back.

An early draft of a poem (Camden Edition, III, 257-258); the last three verses contain verbal parallels with a line or two of "Pictures."

### Unpublished Poems

29. "[*All*] *Hands Ro[und]*]"

Autograph manuscript, written in ink on one side only of two sheets of green paper, about 8 x 7 inches; approximately thirty-five verses, extensively revised.

An unfinished version of a patriotic song, employing rhyme and metre.

a poem in which is  
minutely described the  
whole particulars and  
ensemble of a first-rate  
healthy Human Body—  
— it looked into and  
through, as if it were  
transparent and of fine  
glass — and now reported  
in a poem —

---

Read the latest and best  
anatomical works  
— talk with physicians

---

— study the anatomical plates  
— also casts & figures in the  
collections of design



30. "I am not content now with a mere majority. . . . I must have the love of all men and all women"

Autograph manuscript, written in pencil on one side of a sheet of pink paper, about 3 x 6 inches; two verses. Mounted and framed with a portrait.

(Camden Edition, III, 285.)

31. "I am that halfgrown angry boy, fallen asleep"

Autograph manuscript, written on one sheet of ruled paper, about 8 x 8 inches. Recto: seven verses, written and revised in ink. Verso: "Municipal legislation, unitg examples in high place, is always inclined"; twenty-one lines, in pencil. Bound in a quarto volume, boards.

A fragment of poetry (Camden Edition, III, 280) apparently connected in idea with the prose story, "Of a summer evening a boy fell asleep" (see page 18, number 2); a portion of an essay on municipal legislation.

32. "Poem of Existence"

Autograph manuscript, written in ink on one sheet of paper, about 12 x 9 inches, one side only; twenty-nine lines. Bound in a quarto volume, half green morocco.

A fragment dealing with time, the interior of the earth, the stars, and the isolation of life from the non-living; the whole seems to be in a state halfway between prose and the finished product (Camden Edition, III, 263-264).

33. "Remembrances I plant American ground with".

Autograph manuscript, written in pencil on one sheet of ruled paper, about 5 x 6 inches. Recto: seven revised verses. Verso: "Europe"; a list, in three columns, about 110 words. Bound in a small quarto volume, boards.

A version of ideas recurring frequently in *Leaves of Grass* (Camden Edition, III, 256); a list of rivers and cities

of Europe, some of the names of cities being followed by figures for their population (Camden Edition, vi, 217).

### 34. "Scantlings"

Autograph manuscript, written in pencil on one side of a piece of paper, about 4 x 5 inches; six verses, much revised. Mounted and framed with a photograph of Whitman and a printed copy of the poem.

An apparently complete poem, dealing with the race of "scantlings"—"scant of muscle"—but nevertheless "from the strong growth of America" (Camden Edition, iii, 258-259).

### 35. "Thought"

Autograph manuscript, written in pencil on the back of a partly clipped proof sheet of the 1856 *Leaves of Grass* containing the beginning of "Sun-Down Poem" (later called "Crossing Brooklyn Ferry"), about 5 x 7 inches; seven verses, extensively revised. Bound in a quarto volume, cloth, white pigskin back.

A draft of an apparently complete poem (Camden Edition, iii, 284-285).

## Collections of Notes and Outlines

### 36. Fragments and Ideas for Poems

Fourteen autograph manuscripts, written in ink and pencil on scraps of paper of various sizes; about ninety lines in all. Mounted in a quarto volume, cloth, green morocco back.

Headings: "The most Jubilant Triumphant Poem" (Camden Edition, vii, 24-25); "Poem of a proud, dar'g joyous expression—for Manhattan island!" (vii, 22); "Poem of the Black person" (vii, 19); "Poem" (vi, 142); "Poem of Poets (now) in all lands" (vii, 18); "Poem (bequeathing to others a charge) what poems are wanted" (vii,

28); "National hymns, real American music" (III, 268); "Songs (written for the voice) (with notes)" (VII, 25); "Poem of (the Devil" (VII, 21); "Poem of Sadness" (VII, 20); "And there, farther south, the early negro at daylight call'g his brethren together" (III, 284); "The Scout" (VII, 34); "*Drops of my Blood*" (VII, 33); "In a poem make the thought" (VII, 18). On the verso of "National hymns" are written two verses on hunters; on the verso of "*Drops of my Blood*," two verses in which Whitman addresses young men on the subject of poetry.

### 37. Notes for Poems

Eleven autograph manuscripts, written in ink and pencil on scraps of paper of various sizes; about eighty-eight lines in all. Mounted in a quarto volume, cloth, green morocco back.

Headings: "Poems identifying the different branches of the Sciences" (Camden Edition, VII, 20-21); "The Body" (III, 277); "Poem of Language" (VII, 35); "Whole Poem —Poem of Insects?" (VII, 25); "Poem of Ohio, Kentucky, Indiana and Illinois" (VII, 28); "To the English and the French of Canada"; "Poem of Wisconsin" (VII, 19); "Poem of Fruits & Flowers" (VII, 21); "?The Carpenter's and Mason's Poem" (VII, 24); "Song of the Future" (VII, 24); "Poem. As in Visions of . . . at night" (VII, 15).

Germ ideas for poems and, in a few cases, partial elaboration or suggestions for expanding the germ ideas. Two clippings, describing life in the vicinity of Puget Sound, are mounted on the last piece of manuscript.

### 38. Outlines for Poems

Fourteen autograph manuscripts, written in pencil and ink on scraps of paper of various sizes; about eighty-three lines in all. Mounted in a quarto volume, cloth, green morocco back.

Headings: "Theory of a Cluster of poems the same to the passion of Woman-love" (Camden Edition, VI, 150);

“A poem which more familiarly addresses those who will, in future ages understand me” (vi, 31); “?Poem of The Husband” (vii, 11); “*Religious Canticles*” (vii, 20); “Secrets.—Secreta” (vii, 35); “*Companions*” (vii, 28); “Poem of Young Men” (vii, 21); “*An After-Thought or Two, & After-Songs*” (vii, 26); “Poem, as in a rapt and prophetic vision” (vii, 34); “Poem ante-dating, anticipating, prophesying [sic] great results” (vii, 19); “Poem L’Envoy” (iii, 286); “Banjo Poem”; “Poem ? The Cruise ? A Cruise” (vii, 30); “of Death—the song of Immortality and Ensemble” (vii, 22). On the verso of “*Religious Canticles*” appear two verses and a portion of a third, an early version of a part of “[Hours Continuing Long, Sore and Heavy-Hearted]” (iii, 287).

### 39. Preliminary Studies for Poems

Five autograph manuscripts, written on six pieces of ruled paper, about 5 x 8 inches. Bound in a quarto volume, cloth, orange morocco back.

(1) “Picture of the most flow’g grandeur of a man”; thirteen lines, in pencil. Verso: “steamboats and vaccination, gunpow[der] and spinning-jennies”; nineteen lines, written and revised in ink. Notes for a description of a great man (Camden Edition, vi, 140), and a prose fragment dealing with the necessity of man’s rising above folly and “artificial science” (vi, 140-141).

(2) “*Bloom*”; six lines, in pencil. At the bottom of the sheet is pasted a scrap of manuscript, four lines in pencil, headed: “The Broad-axe—the axe of the headsman.” A character sketch of a cartman named Bloom (Camden Edition, vi, 142), and a germ idea for “Song of the Broad-Axe.”

(3) “What we call Literature is but the moist and wobbling cub”; six lines, in pencil, slightly revised. A prose fragment on literature (Camden Edition, vi, 33).

(4) "How gladly we leave the best of what is called learned and refined society"; thirty lines, written in ink on two sheets of paper, one side only, and revised in pencil. A prose fragment dealing with the pleasures of association with men who live outdoors (Camden Edition, vi, 151-152).

(5) "Remember that the clock and the hands of the clock"; twelve lines in pencil, revised. A prose fragment on time (Camden Edition, vi, 203). Various portions of this and the above pieces seem to have been used in the writing of *Leaves of Grass*.

#### 40. Suggestions for Poems

Nine autograph manuscripts, written in ink and pencil on scraps of paper of various sizes; eighty-two lines in all. Mounted in a quarto volume, half brown morocco.

Headings: "A poem in which is minutely described the whole particulars and ensemble of a *first-rate healthy Human Body*" (Camden Edition, vi, 106); "Remember in Scientific and similar allusions—that the theories of Geology" (vi, 3); "A volume—(dramatic machinery for localities, characters, &c)" (vi, 149); "It seems to me—to avoid *all* poetical similes" (vi, 6); "What shall the great poet be then?" (vi, 4); "The most superb beauties are in the cheapest" (vi, 150); "Make no quotations, and no reference to any other writers" (vi, 4-5); "Breath and Spray" (vii, 34); "Poemet" (vii, 33).

Ideas for poems and other literary enterprises, bits of advice to be followed in composition, and lists of titles and synonyms.

## II. Experiments in Prose

## Stories

## 1. "distinctness every syllable the flounderer spoke"

Autograph manuscript, written in pencil on one sheet of ruled paper, about 10 x 8 inches, one side only; thirty-two lines, with revisions. Mounted and framed with a photograph of Whitman.

A portion of a short story (Camden Edition, vi, 132-133).

## 2. "Of a summer evening a boy fell asleep"

Autograph manuscript, written in ink on five sheets of thin brown paper, about 8 x 6 inches, one side only; eighty-seven lines, slightly revised. Bound in a small quarto volume, half orange morocco.

An apparently complete short story (Camden Edition, vi, 146-148). See page 13, number 31.

## 3. "This singular young man was unnoted for any strong qualities"

Autograph manuscript, written in pencil on two sheets of ruled paper, about 11 x 8 inches, one side only; sixty-one lines, revised. Bound in a small folio volume, cloth, undyed morocco back.

An early short story, apparently complete (Camden Edition, vi, 130-132, 135).

## Prefaces and Notes for Prefaces

## 4. "Camden—Phila April 8, '84"

Autograph manuscript, written in purple pencil on one sheet of paper, about 12 x 6 inches, one side only; twenty-five lines,

revised. Bound in a small narrow folio volume, half orange morocco.

A description of the poet's years in Camden, apparently intended as part of a preface. On the verso appears a note by W. S. Kennedy: "Apparently for a projected new 2 vol. ed. of his Works.—W.S.K."

5. "Eidolons Preface *Two Rivulets* p 12"

Autograph manuscript, written in ink, with revisions in ink and pencil, on six sheets of paper, about 7 x 5 inches, one side only; about 130 lines. Verso of fourth page: "A song no more of—a song of the good green grass"; three verses, written in pencil and revised in ink. Bound in a royal octavo volume, half blue morocco.

A fragment partly used by Whitman in the preface to *Two Rivulets*, 1876, with an early draft of the opening lines of "The Return of the Heroes," 1871 version.

6. "for Dem Vistas"

Autograph manuscript, written in pencil on one side only of four sheets of paper, about 6 x 4 inches, and one small scrap; seventy-one lines, extensively revised. Bound in a duodecimo volume, cloth, green morocco back.

Rough notes for a preface to *Democratic Vistas* (Camden Edition, vi, 16-17).

7. "The name of this tells much of the story—Before and Afterward"

Autograph manuscript, written in ink on four sheets of light brown paper, about 9 x 6 inches, one side only; sixty-four lines, revised. Bound in a royal octavo volume, half brown morocco.

An early draft of portions of a preface (Camden Edition, vi, 17-19).

## 8. "(Of the great poet) (Finally) For preface"

Autograph manuscript, written in pencil on three sheets of paper, about 9 x 5 inches, one side only; fifty lines, revised. Bound in a royal octavo volume, cloth, green morocco back.

Notes based in part on the 1855 preface and intended for a later introduction (Camden Edition, vi, 30-31, 160-161, 162).

## 9. "Struggling steadily to the front not only in the spirit of Opinion"

Autograph manuscript, written in ink on two sheets of paper, about 8 x 5 inches, made up of various scraps pasted together; fifty-five lines, extensively revised. Bound in a royal octavo volume, cloth, orange morocco back.

An early draft of the prefatory note to "Song of the Exposition," published in *Two Rivulets*. On the verso of the first sheet is part of a letter to Whitman, probably from John Burroughs [1874]; on the verso of the second appears a portion of a letter from Peter Doyle [1874], a five-line jotting by Whitman, and two more lines from the Burroughs letter.

## Essays, Lectures, and Related Notes

## 10. "America needs her own poems, in her own body and spirit"

Autograph manuscript, written in pencil on one sheet of ruled paper, 5 x 6 inches. Recto: thirteen lines, revised. Verso: "[Th]ought never to be forgotten in lectures"; eleven lines, slightly revised. Bound in an octavo volume, boards.

Both of these fragments express ideas embodied in the 1855 preface (Camden Edition, vi, 29; iii, 275-276).

poem (subject)

? for recitation

Something which in each  
verse shall comprise  
a full

a call for <sup>prise</sup>

local & native  
Sila or Can  
American  
wild

as the ~~call~~ of the County  
girl (or boy) toward sun down  
letting down the bars & calling  
the cows out of the lot

Kush! Kush! Kush!

or the horses & colts

exhibit an ear of corn with one hand holding the tassel behind out of sight with the other

Ku-jik! Ku-jik! <sup>With the other</sup> for both

or the watch at most had to be  
lookin' out for whales, 18th

There is a blossom.



## 11. "Canada lecture"

Autograph manuscript, written in pencil on five sheets of paper, about 6 x 4 inches, one side only; forty-seven lines, revised. Bound in a duodecimo volume, cloth, green morocco back.

Ideas for a lecture in Canada, 1880 (partly published in *Diary in Canada*, page 72).

## 12. "for Ottawa lecture"

Autograph manuscript, written in pencil on three sheets of paper, two about 7 x 4 inches, one 3 x 5 inches, one side only; forty-two lines, revised. Bound in an octavo volume, boards.

Notes on war, business, and the impressions gained by Whitman on his trip in Canada (Camden Edition, vi, 25-26).

13. "*Founding a new American Religion* (? No Religion)"

Autograph manuscript, written in pencil and ink on four pieces of paper, of various sizes and colors, one side only; about forty-five lines. Bound in a quarto volume, cloth, orange morocco back.

Fragmentary notes on the subject of religion (Camden Edition, vi, 55, 139; iii, 280-281; vi, 149).

## 14. "It is no doubt impossible to say any thing not already said"

Autograph manuscript, written in ink on sixteen pieces of paper, of various sizes, one side only; about 250 lines, revised in ink and pencil. Mounted in a folio volume, full green morocco, gilt tooled.

A draft of a lecture on public education, intended for delivery in Washington, D. C., probably on the occasion of the dedication of a new school building in 1872. With a two-page letter, signed, from T. A. Walker, Acting Superintendent, Census Office, to Walt Whitman, 1871. Laid in: an issue of "Week-End," Sunday supplement to the *Brook-*

*lyn Daily Eagle*, July 12, 1936, containing a printed version of the manuscript, entitled "Education in Our Schools," edited by Anna Traubel.

15. "It is said, perhaps rather quizzically by one of my friends"

Autograph manuscript, written in pencil on one sheet of light brown paper, about 8 x 7 inches. Recto: sixteen lines. Verso: "my journey in Canada is blue line below"; a map of a portion of Canada. Bound in a small quarto volume, cloth.

Notes for a lecture or essay expressing views on the supreme position of men and women (*Diary in Canada*, page 71), with a map drawn by Whitman to show the course of his journey in 1880.

16. "ITALIAN SINGERS IN AMERICA"

Autograph manuscript, written in ink on three sheets of paper, about 7 x 7 inches, one side only; forty-two lines. Bound in a small quarto volume, half brown morocco.

A paragraph on the contralto Alboni, perhaps intended for newspaper publication. With a clipping headed "Whitman and Alboni," from the Poughkeepsie *Daily News*.

17. "Materialism"

Autograph manuscript, written in pencil on the back of a piece of flowered wall-paper, about 8 x 8 inches; eighteen lines, revised. Bound in a quarto volume, boards.

Notes for a lecture or essay dealing with evolution (Camden Edition, vi, 150-151).

18. "the mob, the trial of Warren Hastings, the death-bed of Robert Burns"

Autograph manuscript, written in pencil on one side of a sheet of paper, about 9 x 8 inches; about twenty-five lines.

A rough draft of a portion of Whitman's essay on Elias Hicks.

19. "The Old World (Europe and Asia) is the region of the poetry of the past"

Autograph manuscript, signed, written on one sheet of paper, about 9 x 8 inches. Recto: sixteen lines, written in blue pencil and revised in ink. Verso: a letter, dated February 9, 1890, from John W. Cook of Normal, Illinois, to Walt Whitman. Tipped in a small folio volume, marbled covers, half black morocco.

A portion of the last paragraph of "Shakspere for America" (Camden Edition, iv, 22-23); in the letter on verso, Cook acknowledges receipt of a copy of *Complete Poems and Prose*, and asks Whitman to send him a bill for the book. Bookplate: A. Edward Newton. With an inscription by Newton.

20. "Our own account of this poem, 'the German Iliad'"

Autograph manuscript, written in ink on one side only of four sheets of paper, about 12 x 7 inches; twenty-eight lines and thirty-eight verses. Bound in a folio volume, full blue morocco, gilt tooled, with white moiré doublures.

A prose account of the *Nibelungenlied*, followed by a translation of a part of the poem.

21. "? outset of lecture"

Autograph manuscript, written in pencil on one sheet of yellow paper, 10 x 8 inches, one side only; twenty-five lines. Bound in a quarto volume, half blue morocco.

Ideas on the proper preparation for study—"self-teaching exercises" (Camden Edition, vi, 55-56).

22. "Rel."

Autograph manuscript, written in ink on four sheets of paper, about 12 x 7 inches, one side only; about 105 lines. Mounted in a folio volume, cloth, orange morocco back.

Notes intended to serve as a guide for the preparation of a lecture on religion (Camden Edition, vi, 192-195).

## 23. "Sculpture"

Autograph manuscript, written and revised in pencil on one sheet of paper, about 9 x 5 inches; eighteen lines. In a board folder.

A portion of an essay or lecture presumably on the Greeks (Camden Edition, vi, 157).

## 24. "Slavery—the Slaveholders—The Constitution—the true America and Americans, the laboring persons"

Autograph manuscript, written in pencil on twenty sheets of ruled paper, of various sizes, one side only; about 450 lines, revised in pencil and ink. Bound in a folio volume, full blue morocco, gilt tooled.

Portions of several political speeches, combined perhaps to form a new one; one portion was apparently written in 1846, another deals with the Fugitive Slave Act.

## 25. "Spring of '59—read Dante's 'Inferno' "

Autograph manuscript, written in pencil on four sheets of paper, about 8 x 6 inches, one side only; about eighty-two lines, revised in ink. Bound in an octavo volume, full undyed pigskin, gilt tooled.

A short essay on Dante (Camden Edition, vi, 91-93).

26. "*Wants*"

Autograph manuscript, written in blue and black inks on seven sheets of paper, about 12 x 8 inches, one side only; about 230 lines, revised in pencil and black ink. Bound in a small folio volume, half green morocco.

An incomplete essay on labor advertisements and on the scenes in and around employment bureaus.

## 27. "A Word about Tennyson"

Autograph manuscript, signed, written in ink on seven sheets of paper, about 11 x 6 inches, one side only; 189 lines, slightly

revised, with instructions to the printer inserted in red ink. Bound in a small narrow folio volume, full red morocco.

The copy from which the essay was printed in the *Critic* of January 1, 1887. Bookplate: A. Edward Newton.

### Miscellaneous Prose Manuscripts

#### 28. "Book-learn'g is good—let none dispense with it"

Autograph manuscript; written in pencil on one sheet of pink paper, about 10 x 6 inches, one side only; twenty-nine lines. Bound in an octavo volume, cloth, orange morocco back.

A fragment on the value of education as a help to personal qualities (Camden Edition, vi, 9-10).

#### 29. "Caution"

Autograph manuscript, written in pencil on one piece of ruled paper, about 2 x 7 inches. Recto: nine lines, revised. Verso: a badly mutilated prose fragment. Mounted and framed with a portrait of Whitman.

A reminder to the poet on the best way to "promulge" native American literature (Camden Edition, vi, 30).

#### 30. "[1863] Wednesday 4th March . . . Close of the 37th Congress—House"

Autograph manuscript, written in a small booklet of sixteen leaves, 5 x 4 inches, composed of eight sheets of ruled paper folded together and fastened at the fold by a pin; the writing, in ink and pencil, appears on the recto only of the first fourteen leaves and on both sides of the last two; about 160 lines. Laid in a full green morocco box case, gilt and blind tooled.

Notes describing the adjournment of Congress in March, 1863 (partly published in *Diary in Canada*, pages 49-52).

#### 31. "His idea of God (as in the oversoul) is beautiful"

Autograph manuscript, written in pencil on a sheet of ruled paper, 10 x 8 inches, one side only; twenty-seven lines, revised.

Comments on Emerson. At the top of the sheet appears an autograph endorsement by J. H. Johnston: "This page of Walt Whitman's MSS was given to me by his House Keeper after his death and presented by me to Homer Davenport with my Whitmanic regards. J. H. Johnston May 20 /09."

32. "I know well enough that man grows up, becom'g not a physical being merely"

Autograph manuscript, written in pencil and ink on one sheet of paper, about 11 x 6 inches, one side only; thirty lines, revised. Bound in a small narrow folio volume, boards.

Comments on the nature of man (Camden Edition, vi, 148).

33. "*In metaphysical points*, here is what I guess about pure and positive truths"

Autograph manuscript, written in pencil and ink on one sheet of ruled paper, about 9 x 8 inches, one side only; twenty-six lines, much revised. Bound in a quarto volume, boards.

A fragment giving Whitman's views on romantic inspiration and the shortcomings of professors, authors, and teachers (Camden Edition, vi, 142-143).

34. "It is generally believed in Washington that the President is in favor of a general exchange"

Autograph manuscript, written on two sheets of paper, about 6 x 6 inches. Recto: thirty-three lines, written and revised in ink. Verso: "day and night monotonous—same th'g day after day"; thirty-nine lines, in pencil. Bound in a small quarto volume, half blue morocco.

Rough drafts of material intended for a letter demanding more speed in the exchange of Civil War prisoners, with notes on the activities of various soldiers and a commentary on army hospitals.

## 35. "It were unworthy a live man to pray or complain"

Autograph manuscript, written and revised in pencil on a scrap of ruled paper, about 3 x 8 inches; six lines. Mounted and framed with a photograph of Whitman.

A prose fragment on the ignobility of whining about "sin and hell" (Camden Edition, vi, 139-140).

## 36. "A main part of The greatness of a humanity"

Autograph manuscript, written in pencil on one sheet of blue paper, about 7 x 4 inches, one side only; nineteen lines, revised in pencil and ink. Mounted and framed with a portrait of Whitman.

A prose comment on the evolution of humanity (Camden Edition, vi, 70), followed by two verses suggested by the prose passage (iii, 259).

## 37. On Poetry

Five autograph manuscripts, written in ink and pencil on five scraps of paper, of various sizes; about fifty-five lines in all. Mounted in a small quarto volume, cloth, blue morocco back.

Headings: "The greatest poems may not be immediately fully understood by outsiders" (Camden Edition, vi, 10-11); "The Poetry of other lands lies in the past" (vii, 28); "Health does not tell any more in the body, than it tells in literature" (vi, 158); "you cannot define too clearly what it is you love in a poem" (vi, 158); "Thought Of recognition" (iii, 271). A fragment of manuscript appears on the verso of the first piece.

## 38. "Produce great persons and the producers of great persons"

Autograph manuscript, written on one sheet of pink paper, about 10 x 6 inches. Recto: twenty-four lines in pencil and ink, revised. Verso: two clippings, with annotations. In a board folder.

A note on the production of "great persons" (Camden Edition, vi, 95), followed by definitions of several words, one of them "prosody" (vii, 5), and two incomplete verses (iii, 259). On the verso, a paragraph of fourteen lines, comparing the singer and the poet, has been partially obliterated; over this, Whitman pasted two newspaper clippings on British authors, beside which he wrote, evidently in 1856, the names of various authors from Byron to Dickens (vi, 230).

39. "Specimen Days Oct 31 '84 *Presidential Election*"

Autograph manuscript, written on one sheet of ruled paper, about 12 x 8 inches. Recto: about twenty lines, written in purple pencil with additions in lead pencil. Verso: a rough draft of a letter, in pencil and much revised, from Whitman to Dion Thomas, "Washington Oct. 13." Bound in a small folio volume, cloth, green morocco back.

A jotting intended for a new and expanded edition of *Specimen Days*; a newspaper clipping headed "A Poet in Politics" is pasted at the bottom of the sheet. In the letter, Whitman inquires about James Gray, the custodian of the sheets of *Leaves of Grass*.

40. "Theological inferences once thought orthodox may be demolished"

Autograph manuscript, written in ink on a scrap of paper, about 3 x 7 inches, one side only; ten lines, revised.

A fragment dealing with the Bible and its importance to poets.

41. "There is that about these assumptions"

Autograph manuscript, written in ink on one piece of gray paper, about 4 x 6 inches, one side only; seven lines, revised. Mounted and framed with a portrait of Whitman.

A sentence on the assumptions which America alone can grasp (Camden Edition, vi, 29).

Theor, of a Cluster of Poems  
the same to the Passion of  
Woman - Love as the  
"Calamus - Leaves" are to adhe-  
siveness, many love. -

Full of animal - fire, tender, burning,  
- the tremulous ache, delicious,  
not such a torment,

The swell, ~~and~~ elate and  
richment, that will not be  
denied,

one piece (Adam as a  
central figure and  
type)

Presently a vivid picture of (in  
connection with the spirit) of a  
fully - complete, well - developed  
~~man~~ old bearded, swart  
fier - as a more than rival  
of the youthful type - hero of novels and love poems

Plan for a "Cluster" of Poems  
(see p. 15)



## 42. "What are inextricable from the British poets are"

Autograph manuscript, written in pencil on two sheets of pink paper, about 10 x 6 inches. Recto: forty-four lines. Verso of second page: Whitman has pasted a clipping on Cowper on the sheet and has written above it, "Cowper 1731-1800 an ennuied poet." Bound in a royal octavo volume, cloth, green morocco back.

A comment on the general nature of British poets (Camden Edition, vi, 114-116).

## III. Records of Study

## Notes on Literature

## 1. "The Song of Hiawatha by H. W. Longfellow"

Autograph manuscript, written in pencil on one sheet of paper, about 9 x 5 inches, one side only; seven lines, revised. In a board folder.

A brief jotting on Whitman's reaction to *Hiawatha* (Camden Edition, vi, 156-157).

## 2. "Dryden 1631 to 1701"

Autograph manuscript, written in pencil on one sheet of pink paper, about 10 x 6 inches, one side only; eight lines. Bound in a royal octavo volume, half orange morocco.

A brief impression of Dryden (Camden Edition, vi, 127-128). Attached to the bottom of the sheet are four clippings, consisting of brief sketches of Jeremy Taylor, Smollett, Pascal, and Franklin, from *Half-Hours with the Best Authors*, compiled by Charles Knight, New York, 1849 (1, 90, 324, 350-351, 391).

## 3. "Oliver Goldsmith"

Autograph manuscript, written in pencil on two sheets of ruled paper, about 6 x 4 inches, one side only; thirty-five lines. Bound in a 16mo volume, cloth, green morocco back.

An outline of a biographical sketch of Goldsmith (Camden Edition, vi, 118-119).

4. "1855—I have looked over *Gerald Massey's Poems. London*"

Autograph manuscript, written in pencil on one sheet of paper, about 9 x 5 inches, one side only; twelve lines, slightly revised in ink. In a board folder.

Notes on the poetry of Gerald Massey (Camden Edition, vi, 157).

## 5. "Dr. Priestly (or Priestley)"

Autograph manuscript, written in pencil on one sheet of pink paper, about 10 x 6 inches, one side only; twenty-eight lines. Bound in an octavo volume, half orange morocco.

Notes on Priestley, based on a conversation with a Unitarian preacher, "March 1 '57" (Camden Edition, vi, 129).

## 6. "His earliest printed plays 1597 Romeo &amp; Juliet"

Autograph manuscript, written in ink on eight sheets of paper, about 8 x 5 inches; about 225 lines, revised in pencil. The sheets are blank on verso, except for the sixth, on the back of which are pasted two clippings on Shakespeare, and the seventh, on the verso of which Whitman wrote thirty lines in pencil. Bound in an octavo volume, full black morocco, gilt tooled.

Notes on the life and work of Shakespeare; the passage in pencil consists of notes from an article on the Shakespeare-Bacon controversy, "Illustrated London News Oct. 25, 1856" (Camden Edition, vi, 71-77). With Whitman's essay, "A Thought on Shakspeare," clipped from the *Critic*, August 14, 1886.

## 7. "Shelley, born 1792—died 1822 Keats died 1821"

Autograph manuscript, written in pencil on a piece of paper, about 5 x 4 inches, evidently a portion of a proof sheet of a grammar; twenty-one lines. In a board folder.

Notes on Shelley (Camden Edition, vi, 84). With: three pages of an article on the "Characteristics of Shelley" (*American Whig Review*, v (May, 1847), 533-536); two clippings, one on the misfortunes, the other on the vanity, of literary men; a copy of Shelley's "To a Skylark" clipped from *Half-Hours with the Best Authors* (1, 411-414). Whitman has annotated these items.

## 8. "Edmund Spenser"

Autograph manuscript, written in ink on three sheets of ruled paper, about 8 x 4 inches, one side only; eighty-eight lines. Bound in a duodecimo volume, full undyed morocco, gilt and blind tooled.

An outline of the career of Spenser (Camden Edition, vi, 77-79).

## 9. "? But Though so loving, so singing, so dwelling on the past"

Autograph manuscript, written in ink and pencil on one sheet of ruled paper, about 4 x 6 inches, one side only; eleven lines.

Fragmentary remarks on a poet, probably Tennyson.

## 10. "Frances Wright"

Autograph manuscript, written in pencil on one sheet of pink paper, about 10 x 6 inches, one side only; twenty-six lines. Bound in an octavo volume, half green morocco.

Notes on the life of Fanny Wright, derived from a "talk with Mrs. Rose Feb. 9th, '57" (Camden Edition, vi, 129-130).

## 11. "Louis 14th born 1638—died 1715 Corneille"

Autograph manuscript, written in pencil on one sheet of pink paper, about 10 x 6 inches, one side only; nineteen lines. In a board folder.

Notes on French drama of the age of Louis XIV, on Rachel, the actress, and on Alfieri (Camden Edition, vi, 82).

## 12. "Diderot (Dennis Diderot)"

Autograph manuscript, written in pencil on one piece of ruled paper, about 5 x 4 inches; nineteen lines. On the verso Whitman has written in ink his name and the address "Clossen Avenue near Myrtle Av Brooklyn." In a board folder.

A brief outline of the career of Diderot (Camden Edition, vi, 226).

13. "Lafontaine, born about 1621 lived 73 years—  
(1694)"

Autograph manuscript, written in pencil on one sheet of paper, about 9 x 5 inches, one side only; ten lines. In a board folder.

Notes on the career of La Fontaine (Camden Edition, vi, 109). A clipping on the Comte de Buffon, from *Half-Hours with the Best Authors* (1, 155) is mounted on the sheet.

## 14. "J. J. Rousseau"

Autograph manuscript, written in pencil and ink on both sides of two sheets of paper, about 8 x 4 and 3 x 5 inches; fifty-eight lines. Bound in an octavo volume, half orange morocco.

An outline of a biographical sketch of Rousseau (Camden Edition, vi, 80-81).

15. "*The Social Contract, Or, Principles of Right*"

Autograph manuscript, written in ink on eleven sheets of ruled paper, about 10 x 8 inches, one side only; about 310 lines. Bound in a quarto volume, full green morocco, gilt tooled.

A fair copy of extracts from a translation of Rousseau, with a few observations by Whitman, marked "original."

16. "Goethe—from about 1750 to 1832"

Autograph manuscript, written in pencil on two sheets of yellow paper, about 10 x 5 inches, one side only; forty-five lines. Bound in a royal octavo volume, full orange morocco, gilt and blind tooled.

Notes on Goethe (Camden Edition, vi, 113-114). Pasted on the verso of the first page is a clipping, "The True Character of Goethe."

17. "Goethe's Complete works, last complete edition of his own revision"

Autograph manuscript, written in pencil on both sides of two sheets of pink paper, about 10 x 6 inches; 120 lines, revised in ink. Bound in a royal octavo volume, full brown morocco, gilt and blind tooled.

Notes on, and impressions of, Goethe (Camden Edition, vi, 110-113). The manuscript includes the following dates: "January 1856," "Feb. 18 '56," "Feb. 22."

18. "The Nibelungen"

Autograph manuscript, written in pencil on a scrap of paper, about 3 x 5 inches, one side only; four lines. Mounted inside the front cover of *Voices from the Press*, New York, 1850.

A fragmentary note on the *Nibelungenlied*.

19. "({Jean Paul) Friedrich Richter")

Autograph manuscript, written in pencil on two sheets of pink paper, about 10 x 6 inches, one side only; fifty-nine lines. Bound in a royal octavo volume, cloth, green morocco back.

Notes on the life of Richter with impressions of his style and a final observation on Carlyle as a transmitter of German transcendentalism and sentimentalism (Camden Edition, vi, 121-123).

## 20. "Schiller—born 1759—died 1806"

Autograph manuscript, written in pencil on one sheet of yellow paper, about 10 x 6 inches; twenty-two lines. Bound in an octavo volume, half green morocco.

Notes on various German poets (Camden Edition, vi, 114; vii, 12). On the verso are pasted two clippings, the first describing Goethe as a youth, the second as an old man; with an annotation by Whitman.

## 21. "Frederick Schlegel 1772-1829"

Autograph manuscript, written in ink on one sheet of blue paper, about 9 x 6 inches, one side only; thirty lines. Bound in an octavo volume, half green morocco.

Notes on the life and philosophy of Schlegel (Camden Edition, vi, 120-121).

## 22. "The Iliad The Bible (?) &amp; The Eschylean tragedies)"

Autograph manuscript, written in ink on two sheets of blue paper, about 5 x 5 and 8 x 5 inches, one side only; thirty-nine lines, revised. Bound in an octavo volume, cloth, blue morocco back.

Ideas on the *Iliad* and the Bible, especially the latter (Camden Edition, vi, 100).

## 23. "Torquato Tasso"

Autograph manuscript, written in pencil on four sheets of ruled blue paper, about 7 x 4 inches, one side only; about 120 lines. Bound in a duodecimo volume, half brown morocco.

An outline of a biographical sketch of Tasso (Camden Edition, vi, 163-166).

24. "MEMORY.—*Nothing makes this faculty so good, as the employment of it.—Locke.*"

Autograph manuscript, written in ink and pencil on one sheet of pink paper, about 10 x 6 inches, one side only; thirty-eight lines. Bound in an octavo volume, half black morocco.

Notes on the life of Plutarch, preceded by a quotation from Locke and an observation on the great poet as making his own laws (Camden Edition, vi, 67, 126-127).

25. "He is a precursor, in some sort of great differences"

Autograph manuscript, written in pencil on one sheet of yellow paper, about 8 x 5 inches, one side only; twenty-three lines. Bound in an octavo volume, half black morocco.

Notes on Swedenborg (Camden Edition, vi, 79-80). With a lengthy clipping on Swedenborg, headed "The New Jerusalem," annotated by Whitman.

26. "'Even now Jasmund, the people's poet, prefers to sing in Provençal'"

Autograph manuscript, written in pencil and ink on both sides of two sheets of pink paper, about 10 x 6 inches; eighty-one lines. Bound in an octavo volume, half orange morocco.

Miscellaneous notes on Jacques Jasmin (Camden Edition, vi, 93), Pythagoras (vi, 94), Ossian (vi, 94), Greek literature and history (vii, 9; vi, 98-99), Zoroaster (vi, 99), and other subjects, including a remark on *Leaves of Grass*, dated September, 1856 (vi, 43). A clipping on Jasmin, the Provençal poet, is pasted on the first page, with a note by Whitman, "early in '57.". On the second page is mounted a clipping from Ossian, "Sect. CCLXXIV.—The Sun."

27. Miscellaneous Notes, Chiefly Literary

Ten autograph manuscripts, written in pencil and ink on ten pieces of paper, of various sizes; about 170 lines in all. Mounted in a small folio volume, half orange morocco.

Headings: "The florid rich, first ? phases of poetry, as in the Oriental poems" (Camden Edition, vi, 96); "Europe" (vi, 218); "Milton—1608—1674"; "The Teutonic includes the Scandinavian" (vi, 210); "(passing through the town of Borgo in old Finland, Russia,)" (vi, 95-96); "Specimen Days" (*Diary in Canada*, page 64); "—the story of Dante's 'Journey through Hell'" (Camden Edition, vii, 11); "Mithras, the grand deity of ancient Persians, supposed to be the sun" (vii, 22); "law' 'lex' 'lux' light? Alcoran signifies law" (vi, 214); "Of the Democratic Party 58—'59—60." On verso of "Europe": "Two Samples of Voltaires writings" (Camden Edition, vi, 218); notes on Voltaire. On verso of "Milton—1608—1674": "Burns, born 1757 died 1796—aged 39" (vii, 8).

Miscellaneous jottings on poetry and on the geography and population of Europe, a list of synonyms for the word "poet," geographical and ethnological definitions, observations on Finland copied from the *New York Tribune* for October, 1855, notes on events in 1854 and 1855 intended as a reminder for *Specimen Days*, names of Italian poets, scraps on Mithras and various religions of the Orient, a vitriolic remark on the planks of the Democratic platform, 1858-1860, and notes on literary men.

## 28. Notes on Literature

Thirteen autograph manuscripts, written in ink and pencil on sixteen pieces of paper, of various sizes; about 200 lines in all. Mounted in a quarto volume, full red morocco, gilt tooled, moiré doublures; in a red cloth slipcase, morocco tipped.

Headings: "The celebrated old German poem we are going to make a running sketch of" (Camden Edition, vi, 187); "Read'g Shakespeare" (vi, 189); "Richard Burbage, principal owner in theatre, & principal actor" (vi, 189); "good statement" (vi, 197); "The relation between the mass of employ'd persons on one side" (vi, 188-189); "America has been called proud and arrogant" (vi, 197);

so perfectly transparent, parts of us are to be  
written, with no ornaments, or allusions to themselves  
for their own sake. - Only ~~but~~ <sup>but</sup> looking with ~~the~~  
the beauties of the person or character by nature  
and situation, <sup>in</sup> ~~and~~ <sup>and</sup> to know ~~of~~ <sup>the</sup> which  
includes the best of them, no writer even when  
he writes, in the most favourable case.

Take no illustrations whatever from The ancient  
of Greece, nor from the sculptures, nor Egypt,  
but for those who give the royal and anti-  
christian illustrations and forms of office. Make no  
mention or allusion to them whatever, except as  
they relate to the bear, for my dogs - to our  
country - to human salvation - interests. -  
Opposite mention of them, for these purposes  
will be a curse.

Great minds don't do well in groups. - The Future is Pioneering, that's why we're here.

Clearness, simplicity, is not destroyed or ~~obscured~~ <sup>obscured</sup>, at all, by the most transposed ~~clauses~~ <sup>clauses</sup> and variations.

Common idioms and phrases - Yankees and  
Penns - Cant expressions, when very forcible

## Instructions on the Writing of Poems

(see p. 48)



“The idea (illustrated by Kant) that it isn’t those who travel the most” (vi, 188); “A poem theme Be happy” (vi, 202); “With all Macpherson’s restorations or someth’g worse there is a certain race” (vi, 187-188); “Books, as now produced, have reached their twentieth remove from verities” (vi, 198); “In the pleantiful [sic] feast of romance presented to us” (vi, 198); “fervor out of which wayward forms arose.—Complaint?” (vi, 186); “those stages, Egyptian, Hindu, Hebraic, Greek, Christian” (vi, 186). Verso of “America has been called proud and arrogant”: a fragment on the graceful school in American and English literature.

Miscellaneous notes: on the *Nibelungenlied*, Shakespeare, Burbage, the importation of forms and laws from Europe, the labor problem, the backwardness of America in literature, travel, a theme for a poem, Ossian, the shortcomings of “literary literature,” and the great soul of man as exhibited in the past stages of human accomplishment.

#### Notes on Miscellaneous Subjects

29. “*Egypt*, (and probably much of the sentiment of the Assyrian empire)”

Autograph manuscript, written in pencil on one side only of three sheets of paper, about 8 x 3 inches, and one small scrap; about eighty lines, revised. Bound in an octavo volume, half undyed morocco.

Notes on the phases in the development of man represented by the Egyptians, Hindus, Greeks, Romans, and Hebrews (Camden Edition, vi, 103-104).

30. “*Egyptian religion. . . . Greek. . . . Hebrew*”

Autograph manuscript, written in ink on one sheet of pink paper, about 8 x 5 inches, one side only; about twenty-five lines, revised in pencil. In a board folder.

A summary of what Whitman believed to be the essential ideas of the religions of the Egyptians, the Greeks, and the Hebrews (Camden Edition, vi, 55).

31. *“The English Masses”*

Autograph manuscript, written in ink on three sheets of blue paper, about 9 x 5 inches, one side only; sixty-nine lines, revised. Bound in an octavo volume, half brown morocco.

Impressions of the English common people, for the most part uncomplimentary, but ending with a panegyric on the power, pride, and individualism of England (Camden Edition, vi, 58-59).

32. Notes on Asia and Africa

Nine autograph manuscripts, written in ink and pencil on nine pieces of paper, of various sizes, one side only; about 175 lines in all. Mounted in a small folio volume, cloth, orange morocco back.

Headings: “(Independent & Chinese) *Tartary*” (Camden Edition, vi, 216); “*British in China*” (vi, 59); “*Russian serfs*” (vi, 216); “*Africa*” (vi, 219-220); “*Africa*” (vi, 219); “*Scythia*” (vi, 53-54); “Bunsen The native name of Egypt is *Khami*, (black,)” (vi, 51-52); “resume—(from Bunsen)” (vi, 52); “Oct. 1856 (London News. Illustrated, Sept. 27.”

Notes on Asia and Africa, taken down from conversations with travellers and from books of geography and history.

33. *“Of Insanity”*

Autograph manuscript, written in ink on one sheet of green paper, about 9 x 5 inches, one side only; thirty-five lines. Bound in an octavo volume, boards.

Psychological jottings, on insanity and the four temperaments. A clipping discussing forcefulness in human personality (*Life Illustrated*, n.s., II (May 31, 1856), 33) is mounted on the verso. Whitman has underlined several passages and made one annotation: "all about a locomotive."

#### 34. "The Whale"

Autograph manuscript, written in pencil on one sheet of blue paper, about 11 x 4 inches, one side only; thirty-two lines, revised. In a board folder.

Notes on the habits and characteristics of whales (Camden Edition, VI, 136-137).

### iv. Autobiographical Manuscripts

#### Notes on His Family

##### 1. "In the Revolution, a squad of British cavalrey [sic], on a raid"

Autograph manuscript, written in ink on one sheet of ruled paper, about 8 x 5 inches, one side only; twenty-nine lines. Bound in an octavo volume, half orange morocco.

Anecdotes dealing with Whitman's grandfather, Kell Van Velsor, and with his Grandmother Whitman, during the Revolutionary War.

##### 2. "Isaac Joseph Stephen Jesse (my grandfather) sons of Nehemiah Whitman" "Hannah Brush, (my grandmother Whitman) had only one brother" "1873. Nov. 20. Camden" "Oct. 29. '62— Brooklyn Portland avenue"

Four autograph manuscripts, written in ink and pencil on four sheets of paper, about 5 x 5 inches, one side only; about fifty

five lines in all. Bound in an octavo volume, cloth, undyed morocco back.

Notes on various relatives, especially Hannah Brush, a grandmother, and Mrs. Sarah Mead, his mother's aunt. With two clippings on the latter.

3. "Mother's family lived only two or three miles from West Hills"

Autograph manuscript, written in ink on one sheet of ruled paper, about 12 x 7 inches. Recto: forty-two lines, revised in ink and pencil. Verso: "tomb stones; for on the old hill, at the native place"; thirty-seven lines, fair copy. Bound in a folio volume, half blue morocco.

An account of Whitman's mother's family, written in 1850 and later augmented, with a portion of a similar account of his father's family.

4. "Nov. 23d. 62 Portland av. Jesse Whitman the youngest of the children"

Autograph manuscript, written in pencil on two sheets of paper, about 6 x 4 inches; thirty-nine lines. Bound in a duodecimo volume, half white pigskin.

Notes on his uncles and on his father as carpenter and contractor. On the verso of the second sheet Whitman has made a five-line note of an appointment with Vedder at the *Brother Jonathan* office.

5. "? Specimen Days"

Autograph manuscript, written in ink on one sheet of paper, about 8 x 5 inches; thirteen lines, with heading in pencil. Verso: an autograph letter, signed, from James M. Scovel to Walt Whitman, October 15, 1883. Bound in an octavo volume, half green morocco.

Reflections on the influence of his father and mother, intended as an additional item for a new and larger edition of

*Specimen Days (Diary in Canada, page 66).* Scovel's letter expresses a wish on the part of several physicians to see the "smiling light" of Whitman's face.

6. "Walter Whitman married Louisa Van Velsor June 8, 1816"

Autograph manuscript, written in ink on one sheet of ruled paper, about 12 x 7 inches. Recto: thirty-two lines. Verso: "is rougher than it was on Michigan or Huron"; thirty-nine lines. Bound in a small folio volume, half green morocco.

A list of the names and birth dates of the members of Whitman's family; a newspaper clipping on the death of Walter Whitman is pasted on the page. The fragment on verso is a portion of the diary of Whitman's trip from New Orleans, beginning with the journey on the Great Lakes and ending with the return to Brooklyn (*Uncollected Poetry and Prose*, II, 78-79).

### Material on His Own Life and Career

7. "July 31st 1852—Mr. Scofield owes W. W. for eleven days work"

Autograph manuscript, written in pencil on the inside of a notebook cover, about 12 x 7 inches; eight lines, with several columns of figures. The words "Jefferson Whitman Writing Book" are written at the top of the page in ink. Mounted and framed.

Business memoranda, written by Whitman while employed as a contracting house-builder.

8. "(Elan E. Kelsey) Feb. 24—1865 Eugene Kelsey"

Autograph manuscript, written in ink on one side of a sheet of ruled paper, 10 x 8 inches; about thirty-one lines.

Notes on Eugene Kelsey, a soldier whom Whitman vis-

ited in the Armory Square Hospital, and on Kelsey's seven brothers and one brother-in-law, all but one of whom served in the Federal Army.

9. "Nov: 26 1880 R Worthington 770 Broadway New York"

Autograph manuscript, signed, written in purple ink on two sheets of paper, about 9 x 8 inches, one side only; sixty lines, fair copy. Laid in a small folio volume, marbled covers, half black morocco.

Whitman's statement of his difficulties with the pirate Worthington and a request for action to be taken against him (A. E. Newton, *A Magnificent Farce*, pages 152-153). Bookplate: A. Edward Newton. With an inscription by Newton.

10. "June 2, '74 visited Dr. Grier again today"

Autograph manuscript, written in ink on one sheet of paper, about 9 x 5 inches, one side only; twenty-three lines. Bound in an octavo volume, cloth, brown morocco back.

Notes on the opinion of the poet's physical condition held by his new Philadelphia doctor. With: an autograph letter, signed, from Dr. William Drinkard of Washington to Dr. Matthew Grier, July 24, 1873, three pages, endorsed by Whitman on the fourth page, a description of Whitman's condition and of the treatment earlier given him in Washington; three prescriptions by Dr. Grier, the first a copy in Whitman's hand, for medicines and the use of a galvanic battery.

11. "*How I GET AROUND AT 60 and take notes. (No. 1)*"

Autograph manuscript, signed, written in black ink, with instructions to the printer in red ink, on eleven sheets of paper, about 8 x 5 inches, one side only; 259 lines. Whitman used blue

pencil to number the pages and to write the words "first article" on the verso of each sheet. Bound in an octavo volume, full red morocco.

The copy for the first of a series of six articles sent by Whitman to the *Critic* in 1881-1882; this article was published in the issue dated January 29, 1881. Bookplate: A. Edward Newton.

12. "24 Feb. 1891 In Notes if convenient"

Autograph manuscript, written in ink on one sheet of paper, 5 x 8 inches; ten lines, revised. Verso: an autograph letter, signed, from Mrs. J. S. Harris to Whitman, February 22, 1891, Cumberland Centre, Maine.

A paragraph on his health and publishing activities, intended for publication in a newspaper or magazine. The letter is a request for the poet's autograph.

13. "My house and lot 328 Mickle street Camden New Jersey"

Autograph manuscript, written in purple pencil on one sheet of paper, about 11 x 8 inches, one side only; sixty-seven lines. Bound in a small folio volume, marbled covers, half brown morocco.

A portion of an early draft of Whitman's will, bequeathing the bulk of his estate to his epileptic brother Edward. With a newspaper clipping, "The Whitman Centennial," by Christopher Morley. Bookplate: A. Edward Newton.

### Comments on His Own Writings

14. "All others have adhered to the principle, and shown it"

Autograph manuscript, written in pencil on one sheet of pink paper, about 9 x 6 inches, one side only; nineteen lines. Bound in a small quarto volume, half green morocco.

Two jottings, on his democratic attitude as a poet and on the difference between the foreign and the American theory of the rights of humanity (Camden Edition, vi, 36-37).

15. "And so I have put those completed poems in permanent type form"

Autograph manuscript, written in blue ink on one sheet of gray paper, about 7 x 6 inches, one side only; seventeen lines, revised, with a note, "run in," in red ink at the beginning. Bound in a small quarto volume, boards.

A fragment intended for a volume of Whitman's prose (*Diary in Canada*, pages 61-62).

16. "CURRENT CRITICISM"

Autograph manuscript, written in ink on two sheets of ruled paper, one side only, about 5 x 7 inches; twenty-three lines, extensively revised. Bound in an octavo volume, half brown morocco.

Apparently a criticism of Burroughs' *Notes on Walt Whitman*, prepared by Whitman as a means of advertising himself in a newspaper or magazine (Camden Edition, vi, 23).

17. "'81 'Leaves of Grass' finished"

Autograph manuscript, written in blue ink on one sheet of gray paper, about 9 x 6 inches, one side only; twenty-two lines, revised in black ink. Bound in a quarto volume, half green morocco.

A diary jotting surveying his part in the preparation of the 1881-1882 edition for publication (*Diary in Canada*, pages 60-61): With two contemporary newspaper clippings describing incidents of Whitman's visit to Boston in 1881.





## 18. "Feb. 25th '57 Dined with Hector Tyndale"

Autograph manuscript, written in pencil on one sheet of pink paper, about 8 x 5 inches, one side only; twenty-four lines. Bound in an octavo volume, boards.

Criticisms of *Leaves of Grass* made by Whitman's friends, followed by a reminder to himself to use "*American things, idioms . . . vegetables, animals*" (Camden Edition, vi, 154-155).

## 19. "for criticism L of Grass"

Autograph manuscript, written in pencil on one sheet of ruled paper, about 7 x 4 inches. Recto: twenty-seven lines, revised in red and black ink. Verso: Whitman has written out two stanzas from Tennyson's "The May Queen." Bound in a duodecimo volume, half green morocco.

A passage of self-criticism, including material very similar to that in number 36, page 49 (Camden Edition, vi, 28-29).

## 20. "for Dr B's Criticism"

Autograph manuscript, written in pencil and ink on two sheets of paper, about 6 x 4 inches, one side only; forty-four lines, extensively revised. Bound in a duodecimo volume, half brown morocco.

A statement of the purpose of *Specimen Days*.

## 21. "Friday April 24, '57. True vista before"

Autograph manuscript, written in pencil on one sheet of brown paper, about 8 x 5 inches, one side only; twenty-seven lines. Bound in an octavo volume, cloth, brown morocco back.

Notes on the place and duties of the "public teacher," written apparently under the belief that his message would be delivered through orations (Camden Edition, vi, 7-8).

22. "Leading Characteristic" "The Great Construction  
—of the New Bible"

Two autograph manuscripts, written in pencil on two scraps of paper, about 2 x 4 inches, one side only; seven lines and six lines. Mounted and framed with a portrait of Whitman.

A jotting on Whitman's purpose to unite all sects and parties, and a resolution to adhere to his "main life work—the Three Hundred & Sixty five," dated "June '57" (Camden Edition, vi, 6).

23. "Make the Works" "Boldness—Nonchalant ease & indifference"

Two autograph manuscripts, written in pencil on two scraps of paper, about 4 x 5 and 2 x 5 inches, one side only; nine lines and six lines. Mounted and framed with an autographed portrait of Whitman.

Two bits of advice to himself on methods to be pursued in writing (Camden Edition, vi, 7).

24. "May 13 to 26 '81 Down in the country"

Autograph manuscript, written in pencil on two sheets of ruled paper, about 5 x 3 inches, one side only; forty-one lines. Bound in a duodecimo volume, full undyed morocco, gilt and blind tooled.

A diary entry dealing with the period when Whitman was arranging and revising the copy for the 1881 edition of *Leaves of Grass* (*Diary in Canada*, page 58).

25. "My Poems, when complete, should be *A Unity*"

Autograph manuscript, written in pencil on one side only of two sheets of blue paper, about 8 x 5 inches; forty-six lines. Bound in an octavo volume, cloth, blue morocco back.

Notes intended as reminders of his aims and methods in writing his poems (Camden Edition, vi, 3, 8-9). A clipping headed "The Unity of the Bible" is pasted on the first page.

26. "No I do not choose to write a poem on a lady's sparrow"

Autograph manuscript, written in ink on one sheet of blue paper, about 8 x 7 inches, one side only; twenty-one lines, revised in ink and pencil.

A fragment in which Whitman declares his purpose to celebrate the chief themes employed in *Leaves of Grass* (Camden Edition, vi, 11-12).

27. "No one of the Themes generally considered fit for stock or motif"

Autograph manuscript, written on one side only of nine sheets of paper, about 5 x 4 inches; 140 lines, written in ink and pencil, with numerous revisions. Bound in a duodecimo volume, cloth, green morocco back.

A draft of an essay explaining the nature of *Leaves of Grass* (Camden Edition, vi, 20-22). With a note by W. S. Kennedy: "On L. of G., (written summer of 1871 in Washington)—W.S.K."

28. "Of William Blake & Walt Whitman"

Autograph manuscript, written in ink on two sheets of ruled paper, about 9 x 7 inches, one side only; thirty lines, revised in blue pencil.

A brief critique comparing Blake and Whitman.

29. "On the other side is the 'barbaric yawp' of a very different poet"

Autograph manuscript, written in pencil on one sheet of ruled paper, about 3 x 7 inches; eleven lines, revised. Mounted and framed with a portrait.

Part of an essay or critique arguing Whitman's difference from other poets (Camden Edition, vi, 191).

30. "(?) Other poets have formed for themselves an ideal"

Autograph manuscript, written in ink on one side only of two sheets of pink paper, about 8 x 5 inches; twenty-eight lines, revised. Bound in an octavo volume, boards.

Fragments intended as suggestions for a preface or self-criticism (Camden Edition, vi, 31-32).

31. "? a ¶ for *Specimen Days*" "2d vol *Specimen Days*"  
"Specimn Days 2d Vol"

Three autograph manuscripts, written on three sheets of paper, about 6 x 4 inches, one side only; fifty-seven lines in all. Bound in an octavo volume, cloth, orange morocco back.

Reflections on nature, a comment on the "jumble" in *Specimen Days*, and a draft of part of a preface for the volume (*Diary in Canada*, pages 70-71).

32. "Put in a passage in some poem to the effect of denounc'g"

Autograph manuscript, written in pencil on one piece of green paper, about 3 x 6 inches, one side only; seven lines. Mounted and framed with a portrait.

A suggestion to himself to write a poetical passage denouncing those who translate his poems into foreign tongues with "increase or diminution" (Camden Edition, vi, 6).

33. "Rules for Composition"

Autograph manuscript, written in pencil on one sheet of ruled paper, about 10 x 8 inches, one side only; twenty-five lines, revised. Bound in a quarto volume, cloth, green morocco back.

Injunctions formulated by Whitman to guide his own practice in writing (Camden Edition, vi, 34-35).

34. "Sept '81 Copy of *Leaves of Grass*" " N Y Mott Haven Nov 3 '81"

Two autograph manuscripts, written on two sheets of ruled paper, 7 x 5 and 6 x 4 inches, one side only; seventeen lines in ink, eighteen lines written in pencil and revised in ink. Mounted in a quarto volume, cloth, orange morocco back.

Notes to remind the poet of certain details connected with the publication of the 1881-1882 edition of *Leaves of Grass*, and a diary note made in a railroad station on the way back to Camden after a three months' absence. With two newspaper clippings, dealing with Whitman's visit to Boston and the 1881-1882 edition, both annotated by the poet.

35. "\*Shakspeare and Walter Scott are indeed limners and recorders"

Autograph manuscript, written in pencil on one sheet of blue paper, about 8 x 4 inches, one side only; eighteen lines, revised in pencil and ink. Bound in an octavo volume, half blue morocco.

A declaration of his purpose to be a master, like Shakespeare and Scott, but a master of emotion, freedom, personality, and democracy (Camden Edition, vi, 84).

36. "Two suggestion points for letter"

Autograph manuscript, written and revised in ink on one sheet of paper, about 7 x 8 inches, one side only; twenty-two lines. The title is scrawled in blue pencil, in Whitman's hand, and was apparently added later. Mounted and framed with a photograph of Whitman.

Two passages of self-criticism, the first closely related to number 19, page 45.

## Travel Notes

37. "London—1880 Then about drinking habits"

Autograph manuscript, written in pencil on nine half-sheets of the stationery of the Asylum for the Insane, London, Ontario, about 8 x 5 inches, one side only; about 150 lines. Bound in an octavo volume, cloth, orange morocco back.

Notes on Whitman's impressions of Canada, made during his trip in 1880.

38. "The RR we go on (Sep 13 '79) from St Louis"  
"wooding at night—the 20 deck hands at work"

Two autograph manuscripts: the first is written in pencil on eight sheets of paper, about 6 x 4 inches, one side only except for the last sheet; 116 lines. The second is written in pencil on two sheets of faded blue paper (three pages), about 9 x 7 inches; fifty-five lines. Bound in a quarto volume, half green morocco.

A portion of a diary kept by Whitman on his trip from St. Louis to Colorado in 1879, and notes dealing with his journey home from New Orleans in 1848.

39. "Sunday '79.—Took a slow walk forenoon to-day.—  
(Easter-Sunday)"

Autograph manuscript, written in ink and pencil on one sheet of paper, about 8 x 7 inches, one side only; twenty-four lines. Bound in a quarto volume, cloth, orange morocco back.

A diary jotting made near Central Park, New York City (*Diary in Canada*, pages 56-57). With a newspaper clipping describing Whitman's visit to New York in the spring of 1877.

40. "visit to N Y '78 July 3"

Autograph manuscript, written in ink on one side only of a sheet of ruled paper, about 8 x 5 inches, with the letterhead of the Pennsylvania House of Representatives on verso; twenty-six

lines, revised in ink and pencil. Bound in an octavo volume, cloth, white pigskin back.

A diary jotting dealing with the view from the top of the tower of the *Tribune* building (*Diary in Canada*, page 55).

## v. Letters by Walt Whitman

### 1. To R. M. Bucke

Autograph letter, "Jan 27 noon" [1892]; one page, signed with initials; with envelope.

### 2. To John Burroughs

Autograph postcard, "1309 Fifth av. 2d house south of 86th St. New York July 5" [1878]; signed with initials. Tipped in H. B. Binns's *A Life of Walt Whitman*.

### 3. To the same

Autograph letter, "328 Mickle street Camden New Jersey June 23 '85"; two pages, signed. With an initialled note by Burroughs in the upper righthand corner of the first page.

### 4. To Edward Carpenter

Autograph postcard, "Camden New Jersey U S America Oct 5" [1877]; signed with initials. Mounted and framed with two pictures of Whitman.

### 5. To the same

Autograph postcard, "Camden New Jersey, U S America Nov 27" [1877]; signed with initials.

## 6. To Peter Doyle

Autograph letter, to "Pete," "Kirkwood New Jersey July 2"; one page, signed "Walt." Bucke has added "(1877)" after the date. With an envelope, addressed by Whitman to Doyle and postmarked "Jun 14."

## 7. To the same

Autograph postcard, "London Ontario Canada July 24"; signed with initials. Bucke has added "(1880)" after the date.

## 8. To the same

Autograph postcard, "Camden N J Dec 20"; signed with initials.

## 9. To the Editor of Harper's Magazine

Autograph letter, "431 Stevens st. cor West Camden, N. Jersey. Nov. 2, 1873"; one page, signed.

## 10. To J. M. Edmunds, Postmaster

A rough draft of a letter, "Nov. 17"; six pages. A request for reconsideration of the postal regulations dealing with the rates on "book manuscripts and corrected proofs passing between authors and publishers." Bound in a small quarto volume, half blue morocco.

## 11. To Charles W. Eldridge (?)

Autograph letter, to "Charley," "328 Mickle street Camden New Jersey May 7 '84"; one page, signed.

## 12. To the Executive Committee of the Contemporary Club

Autograph note, "Camden N J Feb: 15 '88," proposing the name of Thomas B. Harned for membership in the Contemporary Club; one page, signed.

*Classification of Insects*

In case of the first and in case another the following  
first both are alike the present

It is not the past, though we call it so much  
to direct the future, though we call it so  
little. All the while it is the present only - ~~that~~ the  
past, future and past are the present only.

The curious realities now everywhere - on the surface of the earth, - in the interior of the earth -

What is it? Is it lighted fire? Is it solid? Is it ~~green~~ Is there not towards the core, some sort of strange stiffy vacuum? Is there any thing that vacuum? Is it ~~green~~ with a natural fitted?

varieties on the innumerable stars with their  
degrees of perfection, climate, similitude  
some probably are but forming, & others not so  
advanced as the earth (Some are no doubt more  
advanced)  
(I should not write if the  
There is intercommuni-

There is interconnection

One sphere et cannot know another sphere  
The communion of a life is with life only  
and of what ~~is~~ <sup>the</sup> life is often

Each sphere knows itself only, and ~~can~~ <sup>life</sup> communicate beyond itself.  
The life communes only with life.  
Within it is ~~the~~ <sup>the</sup> fullness of health.

## A Stage between Prose and Poetry

(see p. 13)



## 13. To William Sloane Kennedy

Letters and postcards from Whitman to W. S. Kennedy, 1881-1889, mounted by Kennedy in three scrapbooks, which were later bound together in a single folio volume, 268 pages in all. The volume now contains fourteen autograph letters from Whitman, fourteen pages, dated as follows: "431 Stevens street Camden New Jersey Dec 21 '81"; "Camden, Aug 5 '86"; "Camden Feb. 21 '87 p m"; "Camden March 1 '87 2½ p m"; "Camden Monday forenoon June 13 '87"; "Camden July 13 '87"; "328 Mickle street Camden New Jersey Sept: 14 '87"; "Camden Nov. 17 '87 noon"; "Camden Jan 10 '88"; "Camden Evn'g March 26 '88"; "Camden May 7 Evn'g '88"; "Camden Saturday night Sept: 1 '88"; "Camden Friday Evn'g Oct: 19 '88"; "Camden Saturday p m Jan: 5 '89." There are also seventy-seven autograph postcards and four autograph notes from Whitman to Kennedy, dates running from February 25, 1881 to May 8, 1889; thirteen copies by Kennedy of passages in letters from Whitman to him and other friends; ten scraps of Whitman manuscript; seventeen letters and pieces of manuscript written by other persons, among them W. D. O'Connor, Ernest Rhys, Sylvester Baxter, and H. S. Salt; a telegram from Traubel to Kennedy asking that he serve as pall-bearer at Whitman's funeral. The volume also contains sixty-six clippings, several of which are annotated by Whitman, and about twenty miscellaneous pieces, including proofs or offprints of several of Whitman's poems, the program for Whitman's Lincoln lecture in Philadelphia, April 15, 1886, and the preliminary circular of the Walt Whitman Society.

## 14. To the same

Autograph letter, "Camden Tuesday p m"; one page, signed with initials. Kennedy has added the date "Oct. 4. '87" in brackets.

## 15. To the same

Autograph postcard, "Camden Evn'g Feb: 14 '89"; signed.

## 16. To the same

Autograph postcard, "Camden Oct: 13 p m '89"; signed.

## 17. To the same

Autograph postcard, "Camden New Jersey Oct: 17, '89"; signed.

## 18. To the same

Autograph letter, "Camden p m Jan 27 '90"; one page, signed.

## 19. To the same

Autograph postcard, "Camden Feb: 10 '90"; signed.

## 20. To the same

Autograph postcard, "Camden Evn'g April 1 '90"; signed with initials. With a photograph of Whitman, a ticket to his lecture on Abraham Lincoln, Madison Square Theatre, April 14, 1887, and a clipping from the *Philadelphia Press*, April 16, 1886, describing Whitman's presentation of the lecture at the Chestnut Street Opera House. In a board folder.

## 21. To the same

Autograph postcard, "Camden Ev'g April 11 '90"; signed.

## 22. To ——— McGuire

Autograph letter, "Washington, May 2, 1872"; two pages, signed. With an autograph manuscript, written in ink on one sheet of ruled paper, about 10 x 8 inches; fifteen lines in ink, a fair copy of a portion of a document relating to land ownership in Texas. Mounted in a paper leaflet, folio.

## 23. To T. W. H. Rolleston

Autograph postcard, "431 Stevens Street Camden New Jersey U S America Dec: 2" [1880]; signed. Laid in *Grashalme*, Zürich, 1889.

## 24. To William Stansberry

Rough draft of a letter, "May 20, '74"; three pages. With four autograph letters to Whitman from William Stansberry, dated December 9, 1873, May 12 and June 28, 1874, and July 21, 1875, Howard Lake, Wright County, Minnesota; and one autograph letter to Whitman from Mrs. Stansberry, July 15, 1874; sixteen pages in all. In a board folder.

## 25. To Julia Elizabeth Stilwell

Autograph letter, "Washington October 21 1863"; three pages, signed.

## 26. To J. M. Stoddart

Autograph letter, "328 Mickle street Camden New Jersey April 24 '90"; one page, signed. With envelope and a proof copy of "To the Sun-Set Breeze," signed by Whitman.

## 27. To Oscar Tottie

Autograph postcard, "Camden New Jersey U S America July 26"; signed. Mounted inside the front cover of *Leaves of Grass*, Camden, New Jersey, 1876.

## 28. To Trübner &amp; Company

Autograph letter, "431 Stevens st. Camden, New Jersey. U. S. America. Dec. 27, 1873"; one page, signed.

## 29. To George Whitman

Autograph letter, "Brooklyn July 12th, 1861"; four pages, signed "Walt." In a board folder.

## 30. To Mrs. Louisa Whitman

A collection of fifteen autograph letters, signed "Walt," written to his mother from Washington, D. C.: "June 26, 1866," four pages; "March 19, 1867," three pages; "March 26, 1867," two pages; "April 16, 1867," four pages; "April 30, 1867," three pages; "June 6, 1868," four pages; "July 10, 1868," two pages, with envelope; "August 24, 1868," two pages; "August 30, 1868," four pages, with envelope; "Nov. 24, 1868," four pages; "Aug. 22," two pages, "1872" has been added in another hand; "Aug. 27," one page, "1872" has been added; "Oct. 15," two pages, "1872" has been added; "Nov. 14," two pages, "1872?" has been added; "Jan 17," two pages, "1868?" has been added [correct date is 1873]. In a red morocco folder.

## 31. To Thomas Jefferson Whitman

Autograph letter, "Attorney General's Office, Washington. April 29, 1867"; three pages, signed "Walt."

## 32. To Edward Wilkins

Five autograph letters, signed, written from Camden to Edward Wilkins of London, Ontario, Canada, dated as follows: "Dec: 31 '89," one page; "March 20 '90," one page, with envelope; "April 29 1890," one page; "Dec: 24 1890," one page, with envelope; "Sept: 30 '91," one page, with envelope. In a maroon cloth folding case.

## 33. To \_\_\_\_\_

Pencil draft of a letter, three pages, extensively revised; probably written to Dr. LeBaron Russell. Accompanied by a slip of paper inscribed: "February 1864 Down in the Army at Culpepper & Brandy Station—describe army field hospitals, &c."

## 34. To \_\_\_\_\_

Rough draft of a letter to a friend in the Attorney General's Office, "Oct 4" [1868]; two pages. Bound in an octavo volume, boards.

## 35. To ———

Autograph letter to a friend, "Providence, R. I. October 22, 1868"; two pages, signed "Walt."

## 36. To [Tom Bradley]

Three autograph letters, signed, to "Tom," evidently an employee at the Asylum for the Insane, London, Ontario; dated as follows: "431 Stevens street Camden New Jersey U S A—Dec: 17," two pages, Bucke has added "1880"; "Camden New Jersey U S America March 17 '81," two pages; "Camden New Jersey U S A Evn'g Sept: 5 '83," two pages.

## 37. To Various Correspondents: Dowden, Waters, Carpenter, and Others

A collection of fifteen autograph letters and one postcard from Walt Whitman, and two manuscripts in his autograph. Mounted in a folio volume, blue leather, gold tooled, moiré doublures.

To ———, "107 north Portland av. Brooklyn, N. Y. Sept. 24" [1870?]; three pages, signed.

To Edward Dowden, "431 Stevens st. cor West. Camden, N. Jersey, U. S. America. March 4, /76"; two pages, signed.

To A. Williams & Co., "431 Stevens Street Camden New Jersey Nov 30 '77"; one page, signed.

To foreign book-dealers (Trübner & Co.?), "431 Stevens Street Camden New Jersey U S America Oct 1 '78"; one page, signed.

To George Waters, "Camden New Jersey Nov 10 '78"; one page, signed.

To Samuel Van Wyck, "1309 Fifth av: near 86th street May 28 '79"; one page, signed; with envelope.

To R. U. Johnson, "328 Mickle street Camden New Jersey August 4 1884"; two pages, signed. Mounted with an autographed copy of the E. C. Stedman broadside, "Good-bye, Walt!"

To J. W. Tilton, "Camden New Jersey Jan: 6 '89"; one page, signed; with envelope.

To Edward Carpenter, "Camden New Jersey U S America Aug 5 '85"; autograph postcard, signed with initials.

To \_\_\_\_\_, "Camden New Jersey Evn'g. Oct. 7 '89"; one page, signed.

To William Sloane Kennedy, "Camden June 18 1890"; one page, signed.

To the same, "Camden p m [Au]g: 4 '90"; written on the inside of an envelope addressed to Whitman by Bucke, signed.

To the same, "Camden p m Dec: 29 '90"; one page, signed.

To \_\_\_\_\_, "May 8 '91 328 Mickle st: Camden N J"; a signed note, written on a small scrap of paper.

To Mrs. Louisa Whitman, "Attorney General's Office, Washington, Friday, June 29, 1866"; three pages, signed "Walt"; with envelope.

To John and Ursula Burroughs, "431 Stevens st. cor West. Camden N. Jersey. March 2" [1875?]; two pages, signed.

"Walt Whitman's Lectures"; autograph manuscript, written in ink on a piece of pink paper, about 6 x 4 inches; twenty-seven lines. Verso: "*Notice—Random Intentions—Two Branches*"; forty-four lines, revised in ink and pencil. A rough draft for a poster advertising Whitman as a lecturer, with a prose passage on the back of the sheet dealing with his plan for development in two lines of expression, poetry and lectures.

"*The ancestor Whitmans*"; autograph manuscript, written in ink on two pieces of paper, about 8 x 5 and 3 x 4 inches, joined together by a clipping; twenty-three lines. A brief account of the mode of life of his ancestors.

With: an autograph letter, signed, from Julian Burroughs to Bayard Wyman.

## II

# MANUSCRIPTS ABOUT OR RELATING TO WHITMAN

### i. Letters by Other Persons

#### 1. From R. M. Bucke to O'Connor and Whitman

Three autograph letters: To W. D. O'Connor, "London [Canada], July 1<sup>st</sup> 1880"; two pages, signed. To Walt Whitman, "London, Ont., 17 Aug 1888"; two pages, signed, with an envelope addressed to Whitman by Bucke, and annotated by H. L. Traubel. To the same, "London, Ont., 18 Jan 1889"; two pages, signed. In a board folder.

#### 2. From George Chainey to W. D. O'Connor

Two autograph letters: "Boston, Mass., July 11<sup>th</sup> 1882"; six pages, signed; with an envelope, and two clippings regarding the attack made on *Leaves of Grass* by Attorney General Marton of Massachusetts, and the refusal of Postmaster Tobey of Boston to pass Chainey's magazine, containing quotations from Whitman, through the mails. "Catanmet Mass July 30<sup>th</sup> 1882"; four pages, signed; with envelope.

#### 3. From William E. Davenport to Dr. William Roscoe Thayer

Three letters: "November 26, 1921," six typed pages, signed; "Jan. 8/22," five pages, in autograph, signed; "April 10, 1922," six typed pages, signed.

## 4. From Reuben Farwell to Walt Whitman

Eleven autograph letters, signed, thirty-four pages in all; dated as follows: "Camp Stoneman M.d April 30th /64"; "Camp Stoneman May 5th /64"; "Camp Stoneman Oposite Washington City May 10th /64"; "White House Landing V.a June 8th 1864"; "Plymouth Mich. At Home Oct 2d /64"; "Plymouth Mich. Nov 7th 1864"; "Plymouth Mich. Nov. 21th /64"; "Washington City D.C Thursday Eve June 16" (Bucke has added "1865(?)"); "Feb 11th 1875"; "March 5th .75"; "Aug 16th 1875." With typed copies of a letter written by Bucke to Farwell, dated "London, Ont., 14th Oct., 1898," and of an unsigned and undated note written by Whitman to Farwell, annotated by Bucke. Several of Farwell's letters are endorsed in Whitman's autograph. Bound in a small folio volume, cloth, orange morocco back.

## 5. From John Hay to "Charlie"

Autograph letter, "Executive Mansion Aug. 2. 1861"; one page, signed. Mounted and framed with a picture of Hay.

## 6. From Charles L. Heyde and Hannah Whitman Heyde to Walt Whitman and to Mrs. Louisa Whitman

Sixty-seven autograph letters from C. L. Heyde to Walt Whitman, 1860-1892, and seven to Mrs. Louisa Whitman, 1852-1873; 166 pages in all. With five autograph letters from Hannah Heyde, one to Walt Whitman and four to Mrs. Whitman, three of which are added to her husband's letters; thirteen pages in all. Bound in a small folio volume, cloth, blue morocco back.

## 7. From Charles L. Heyde and Hannah Whitman Heyde to Mrs. Louisa Whitman

Autograph letter, "Burlington 24 Nov 1868"; two pages, signed "Charlie." Hannah Heyde has added an unsigned note of two pages.

typical in use of the mouth	heart heart, throat,	head neck hair laid, via of the eyes, fringe nose, nostrils	heart - heart, bone hair muscle, via nose
use of the tongue	blood		heart - via
voice	veins		back
articulation of whispering with, slowing about	set of bones - large and small	mouth lips tongue teeth throat chin cheeks temples eyebrows eyelids	man, nose
tears	skin	forehead	thighs - man, back
weeping	friction	shoulder	man, root
laughter	lungs	elbow	thigh, strong
love - looks	breathing in and out	wrist	knee - pain
love - risings	smile, sorrow	arm, fist	upper half leg, knee
good	blow, touch	arm, fingers	knee
chest, front	blood, touch	wrist, joints	blow, blow
purple chest	blood, touch	arm, fingers	elbow
allowance	blood, touch	wrist, joints	instep
uterus	bone of lungs	arm, fingers	foot, ball
veins	feet	arm, fingers	toe - toe, joint
nerves	hair	wrist, joints	elbow, front
digestion	tendons	arm, fingers	brain, front
pulse	jaw	wrist, joints	spine, hinges
sweat	jaw - hinges	hand	and the numerous
food	jaw	baton	half muscle
drink	jaw - hinges	thumb	parts of the tongue
sexual life	jaw	knuckles	stomach, back
health	jaw - hinges	forefinger	belly
	running	finger, points	bowels, front and back
	writing	finger, points	lung, sponge
		finger, points	liver

## Notes for the Revision of a Poem

(see pp. 7-8)



## 8. From Charles L. Heyde to Mrs. Louisa Whitman

Autograph letter, "Burlington Dec 1868"; three pages, signed. Bucke has added "about 8 Dec."

## 9. From Hannah Whitman Heyde to Mrs. Louisa Whitman

Autograph letter, "March 20"; four pages, signed "Han."

## 10. From Oliver Wendell Holmes to ———

Autograph letter, mentioning Stevenson's essay on Whitman, "Boston, Feb. 18th 1890"; one page, signed. With an autographed photograph of Holmes. In a board folder.

## 11. From Victor Hugo to Arthur Monnanteuil

A translation, in Whitman's autograph, of a Hugo letter, "Hauteville House 7th July 1868"; two pages. Mounted and framed with a signed photograph of Whitman.

## 12. From Helen E. Price and Abby H. Price to Mrs. Louisa Whitman

Seven autograph letters from Helen E. Price to Mrs. Whitman, twenty-nine pages in all; dated as follows: "Sunday Oct 13th /72"; "New York Nov 24th /72"; "New Years 1873"; "Friday Jan 31st /73"; "Feb 9th /73"; "Saturday," Bucke has added "29 Feb. '73"; "March 27th /73." With one autograph letter, not dated, from Helen's mother, Abby H. Price, to Mrs. Whitman; three pages, signed. Bound in an octavo volume, cloth.

## 13. From Mary Whitman Van Nostrand to Mrs. Louisa Whitman

Autograph letter, "Greenport Feb 16"; three pages, signed "Mary."

## 14. From the same to Walt Whitman

Autograph letter, "Greenport Mar 16," "1875" added in another hand; four pages, signed, with envelope.

## 15. From George W. Whitman to Mrs. Louisa Whitman, to Walt Whitman, and to Thomas Jefferson Whitman

A collection of autograph letters, signed in full or with initials, written by George W. Whitman: forty-six are addressed to his mother, eight to Walt Whitman, and one to Thomas Jefferson Whitman. Added to these letters, which were evidently forwarded from one member of the family to another, are five autograph letters and notes by Mrs. Whitman and one by T. J. Whitman, all six addressed to Walt. Most of George's letters carry brief annotations in Walt's autograph indicating the place and date of writing. The dates run from June 28, 1861 to July 14, 1865; 201 pages in all. With one autograph note from Walt to his mother, not dated, and a clipping describing the funeral of George's son, endorsed by Walt: "From the *Philadelphia Ledger* July 20 1876." Laid in: a tintype of George Whitman and a copy of the report of Major John G. Wright on the activities of the 51st Regiment, New York Volunteers, during the assault on Petersburg, Virginia, July 30, 1864; three pages. In a quarto volume, full blue morocco, gilt tooled.

## 16. From Mrs. Louisa Whitman to Walt Whitman

A collection of 142 autograph letters from Mrs. Whitman to her son Walt, 1860-1873, about 352 pages; annotated throughout by R. M. Bucke. With an autograph note from Walt to his mother, undated, a picture of Mrs. Whitman, and a scrap of paper with the words, "Dearest mother," in Walt's autograph. Bound, with typed transcripts of the letters, in two quarto volumes, full brown morocco, gilt tooled. Also, an extra copy of the transcripts, bound in a quarto volume, cloth, orange morocco back.

## II. Bucke's Biography of Whitman

### Manuscripts by Whitman, Bucke, O'Connor, and Kennedy

#### 17. "Walt Whitman A Study by Richard Maurice Bucke"

An early manuscript draft of the biography, in Bucke's autograph, with numerous additions and revisions in the autograph of Walt Whitman; about 415 pages. The manuscript includes a copy of W. D. O'Connor's *The Good Gray Poet*, in the hand of a professional copyist, with autograph corrections by the author. With a portrait of Whitman and a scrap of Whitman manuscript. Bound in a small folio volume, half blue morocco.

#### 18. "The fifteen years from 1840 to 1855 may be considered"

Autograph manuscript by Walt Whitman, written in pencil on one sheet of paper, about 11 x 8 inches, one side only; twenty lines, extensively revised. Bound in a quarto volume, cloth, green morocco back.

An early draft of several sentences appearing, in a much altered form, in Bucke's biography (page 136). With an envelope endorsed by Whitman: "Walt Whitman—the fifteen years from 1840 to 1855."

#### 19. Seven Portions of the Revised Manuscript of Bucke's *Walt Whitman*

##### 1. Introduction (Chronological Forecast)

"1819 Born at West Hills. (See *Specimen Days*.)"

Autograph manuscript by Walt Whitman, written in ink on six sheets of paper, about 9 x 8 inches (many passages written on scraps of paper of various sizes, mounted on brown sheets or pasted together); about 130 lines, heavily revised, with instruc-

tions to the printer inserted in red ink. Bound in a quarto volume, full green morocco, gilt tooled.

An outline of Whitman's life, used by Bucke in the introduction to his biography of the poet. Various fragments appear on the verso of the scraps: second page—two fragments of letters, one from D. M. Zimmerman, an official of the Camden and Atlantic Railroad Company, acknowledging Whitman's gift of copies of *Leaves of Grass* and *Specimen Days*, the other a request for the poet's autograph; fifth page—a request from E. L. Merrill for an autograph, and a fragment of another letter; sixth page—a portion of a letter to Whitman from C. W. Brink, M. D., and a piece of Whitman manuscript, headed, "Another *Another* I cross home to Jersey in the transparent shadows," thirteen lines, in pencil, a portion of a note published in *Specimen Days* under the date, February 6, 1877.

With: a scrap of paper bearing the title, "*Chronological forecast of WALT WHITMAN'S life, and the successive publications of LEAVES OF GRASS, &c.*"; and a printed version of the biographical outline from Bucke's book.

#### 2. Part I. Chapter II. The Poet in 1880.—Personnel, Etc.

A manuscript copy of Part I, Chapter II, chiefly in the hand of a professional copyist, fifteen pages, numbered 71-[83½]; with instructions to the printer and numerous revisions and additions, including the whole of the last page, in the autograph of Walt Whitman. Bound in a small folio volume, cloth, orange morocco back.

#### 3. Part I. Chapter III. His Conversation

A manuscript copy of the greater part of Part I, Chapter III, fifteen pages, numbered 84-98; in the hand of a professional copyist, with instructions to the printer and numerous additions and revisions in the autograph of Walt Whitman. Bound in a small folio volume, cloth, blue morocco back.

#### 4. Part I. Chapter III

"He several times spoke of President Lincoln"

Autograph manuscript by Walt Whitman, written in ink on one sheet of paper, about 12 x 8 inches, one side only; twenty-

seven lines. Mounted and framed with a picture of Lincoln and a signed photograph of Whitman.

A paragraph and a footnote on his Lincoln lectures, used in Bucke's biography (pages 67-68).

### 5. Appendix to Part I

A manuscript copy of the Appendix to Part I, chiefly in the hand of a professional copyist; 143 pages, as follows: page 99, title, in Whitman's autograph; pages 100-162, O'Connor's introductory letter (1883) to *The Good Gray Poet*, with pages 116a-116t in O'Connor's autograph; pages 163-203, *The Good Gray Poet*; pages 203a-203s, the Lanman-O'Connor correspondence, a letterpress copy of O'Connor's manuscript. With instructions to the printer and a few additions in the autograph of Walt Whitman. In a small folio volume, cloth, brown morocco back.

### 6. Part II. Chapter I. History of Leaves of Grass

A manuscript copy of Part II, Chapter I, chiefly in the hand of a professional copyist, twenty-eight pages, numbered 206-231; two pages are in the autograph of W. S. Kennedy. With an addition of several lines in Bucke's autograph, and instructions to the printer, numerous additions and revisions, in the autograph of Walt Whitman. Bound in a small folio volume, cloth, green morocco back.

### 7. Part II. Chapter III. Analysis of Poems, Continued

"I have been so occupied with the features portrayed through the preceding pages"

Autograph manuscript by Walt Whitman, written in ink on a sheet of paper, about 16 x 8 inches, one side only; forty-four lines. Mounted and framed with an autographed photograph of Whitman.

The last two paragraphs of Part II, Chapter III of Bucke's biography (pages 189-190), as supplied to the biographer by his subject.

## III. Other Manuscripts About Walt Whitman

20. Newton Arvin. *Whitman*

A typescript of Mr. Arvin's book, with instructions to the printer in the author's autograph; 7, 255, 17 pages, in a green cloth folding case. Also, a typescript of a portion of the book, twenty-three pages, with the title, "Walt Whitman and the Secession War."

## 21. R. M. Bucke. "The Genesis of Walt Whitman"

Autograph manuscript of an essay or lecture; thirteen pages, one passage in typescript. In a folio volume, cloth.

## 22. ——— "Walt Whitman: Man and Poet"

Autograph manuscript of an essay or lecture, fifteen pages; in a notebook with tan wrappers. Laid in: a chart of Whitman's ancestors, also in Bucke's autograph. In a board folder.

## 23. "The College Farewell to Dr Bucke and J. W. Wallace"

Manuscript report of a meeting of "The College," Bolton, Lancashire, England, on August 24, 1891; thirteen pages. The meeting was devoted chiefly to a discussion of Whitman's poetry by Bucke, Edward Carpenter, and others.

24. "Phrenological Description of W. { Age 29  
Occupation Printer }  
Whitman by L. N. Fowler N. York July 16—  
1849"

Manuscript of Fowler's description, six pages; with the list and numbers describing Whitman's "bumps," in the autograph of R. M. Bucke, five pages. With a magazine excerpt, "Physiog-

nomy," *Quarterly Review*, American edition, xc (January, 1852), 33-48; part of an article on Samuel Rogers, *American Phrenological Journal*, xxiv (August, 1856), 36-38; a prospectus for the *American Phrenological Journal*; and eleven clippings from newspapers and magazines, on phrenology, longevity, personal magnetism, and related subjects; annotated by Whitman. In a quarto volume, half green morocco.

25. "Notes W. W. Last Sickness"

Autograph manuscript reports on the progress of Whitman's last illness, prepared by Mrs. Elizabeth Keller, Dr. Daniel Longaker, Dr. Alexander McAlister, and Dr. Bucke; December 23, 1891 to March 26, 1892; 162 pages in all. Four clippings on Whitman's death and funeral are mounted at the end of the volume. Laid in: a signed reproduction of a portrait of Whitman and a reprint of an article, "Walt Whitman and Sir William Osler," by William White (*American Literature*, II (March, 1939), 73-77). Bound in a quarto volume, half blue morocco.

26. Wills of Walt Whitman

Copies of wills made by Whitman in 1872, 1880, and 1882, and of accompanying letters (1872) to his mother and to George Whitman, in the autograph of R. M. Bucke, dated Burlington, N. J., April 1, 1892; seven pages. Bound in a small quarto volume, blue morocco back.

### III

## MISCELLANEOUS CLIPPINGS FROM BOOKS AND PERIODICALS COLLECTED AND ANNOTATED BY WHITMAN

### “Anacreon”

A passage on Anacreon, with translations of several of his poems, pages 236-242 from Thoreau’s *A Week on the Concord and Merrimack Rivers*. Between pages 238 and 239 a clipping is inserted, a review of *The Satires of Juvenal and Persius*, edited by Charles Anthon. In a board folder.

### “Arnold’s Lectures on Modern History”

*United States Democratic Review*, xvii (October, 1845), 247-256. A review, with two annotations by Whitman. Bound in an octavo volume, boards.

### “Chaucer”

*North British Review*, American edition, x (February, 1849), 157-178. A review of several editions of Chaucer, with numerous annotations by Whitman. On page 157 are mounted two clippings, on “Chinese Popular Literature” and on Scandinavian funeral customs; on page 178, four

clippings with a manuscript heading: "Contemporaneous Literats. American & English." Bound in a royal octavo volume, half white pigskin.

### Clippings on the Wreck of the *San Francisco*

Six clippings, from the *New York Tribune* of January and February, 1854, dealing chiefly with the wreck of the steamer *San Francisco*; with two annotations by Whitman. In a board folder.

### "[Dies Boreales. No. 1.] Christopher Under Can- vass"

*Blackwood's Edinburgh Magazine*, LXV (June, 1849), 763-766. A portion of a literary discussion, dealing in these pages chiefly with Milton, Homer, and Wordsworth; extensively annotated by Whitman. Bound in an octavo volume, half white pigskin.

### "Early Roman History"

*Western Review*, 1 (April, 1846), 211-274. A review of Arnold's and Niebuhr's histories of Rome, with numerous annotations by Whitman. In a board folder.

### "Egotism. As Manifested in the Works and Lives of Great and Small Men"

*Graham's Magazine*, xxvii (March, 1845), 97-103. An article, with several annotations by Whitman. A clipping consisting of a comment made by Aubrey on Dr. William Harvey is pasted on page 97. Three clippings, on Hume, Swift, and Addison, from *Half-Hours with the Best Authors* (1, 86, 116, 75-76) are mounted on page 103. Bound in an octavo volume, boards.

**“Excerpts &c Strike & Tramp question”**

Five scraps of manuscript, thirty-six lines in all, followed by a series of forty-eight newspaper clippings and magazine excerpts, with annotations by Whitman. The collection as a whole deals with the tramp and strike problems in the United States. Mounted in a folio volume, cloth, orange morocco back.

**“The French Moralists”**

*American Whig Review*, II (November, 1845), 497-504. An article on La Bruyère, Montaigne, and Nicole, with a few annotations by Whitman. On page 497 are mounted clippings on French literature and on John Clare and John Dryden, all dated 1857. On page 504 is mounted a clipping consisting of a review of A. de Tocqueville's *The Old Regime and the Revolution*, translated by John Bonner; endorsed “Oct. '56.” Bound in an octavo volume, boards.

**“Hymn of Callimachus” “Miss Barrett's Poems”**

*American Whig Review*, I (January, 1845), 35-48. A translation of a portion of the “Hymn of Callimachus” and a review of E. B. Barrett's *A Drama of Exile, and Other Poems*; Whitman has written on page 35 the titles of both articles. With two pages from the *United States Democratic Review* (xvii (December, 1845), 453-454), on the second of which begins a review of Bailey's *Festus*. Bound in an octavo volume, boards.

**“Hymn of Heavenly Beauty”**

*Half-Hours with the Best Authors*, I, 207-216. A copy of the poem, with a brief introductory sketch on Spenser; with one annotation by Whitman. Bound in an octavo volume, boards.

it is no mistake now that when  
we die we are to live on always

Touch is the miracle!

What ~~can~~ is it to be lost, or change our  
habits, or ~~how deeply~~ when sleep long, when

A minute of time, a touch, and a drop of oil can banish misery.

Therefore after this, small things shall be removed  
at least where possible by ~~any~~ <sup>any</sup> means.

My argument is ~~that~~ of the  
4th state tells ~~from~~ that the state  
has no time for death, ~~and~~ <sup>and</sup> ~~and~~ ~~and~~  
that to pass existence to ~~the~~ <sup>the</sup>  
own self, and what we think ~~that~~  
is but life brought to a ~~from~~  
particularization.

the initial contact

~~As far as we are from~~  
I am here from the



### “John Bunyan”

Two clippings on Bunyan, both from Macaulay; the second consists of pages 527-534 from *Half-Hours with the Best Authors*, I. With a few annotations by Whitman. Bound in an octavo volume, boards.

### “Literature of the Middle Ages”

*Westminster Review*, American edition, LI (July, 1849), 181-192. A portion of a review of Villemain's *Literature of the Middle Ages*, with several annotations by Whitman. Two clippings, on Gerard de Nerval and on the difference between American and French journalism, are mounted on page 192. Bound in an octavo volume, boards.

### Magazine Articles and Clippings

The collection, apparently made by Whitman, begins with seven pieces of paper, on which are written about seventy lines, in pencil and ink, chiefly lists of titles of magazine articles and names of famous authors. On these pages also are mounted clippings dealing with the following subjects: the ills of mankind; the poetry of Gerald Massey; “Book-making in the United States” (*Life Illustrated*, n.s., II (May 31, 1856), 35); “Newspapers in the World”; “Literature and the Book Trade in the United States”; “Fast Printing Again”; the reply of a Mr. Burke to the toast of the “Poets of Ireland” (endorsed, “*Brooklyn Eagle* March 18 '57”); “Hume's Philosophy”; “Oliver Goldsmith.” A group of magazine excerpts follows: a portion of “Lessing's *Laocoön*,” by J. D. Whelpley, *American Whig Review*, n.s., VII (January, 1851), 21-26; a portion of “Nationality in Literature,” *United States Democratic Review*, XX (March, 1847), 265-272; “Poems of Alfred Tennyson,” *Westminster Review*, American edition, LI (July, 1849), 145-156; “The Poets and Poetry of Europe,” *American Whig Re-*

*view*, iv (December, 1846), 581-588; "The Mississippi Valley," *United States Democratic Review*, xx (May, 1847), 417-424; "The Laws of Menu," by J. D. Whelpley, *American Whig Review*, i (May, 1845), 509-522; "Writings of Cornelius Mathews," pages 169-184, clipped from W. G. Simms's *Views and Reviews*, Second Series; "Channing," a brief sketch from *Half-Hours with the Best Authors*, i, 166-167; "Constantinople in the Fourth Century," *Littell's Living Age*, xi (November 28, 1846), 427-430; "Niebuhr," *North British Review*, American edition, x (February, 1849), 179-188; "[Dies Boreales. No. III.] Christopher Under Canvass," *Blackwood's Edinburgh Magazine*, lxvi (August, 1849), 237-262; "Earthquakes in New Zealand," *Westminster Review*, American edition, li (July, 1849), 207-218; "Johnston's Physical Atlas," *North British Review*, American edition, ix (August, 1848), 195-202; "Jean-Charles-Leonard de Sismondi," *United States Democratic Review*, xx (April, 1847), 305-316; "Indian Mounds," *Merchants' Magazine and Commercial Review*, xv (November, 1846), 479-482; W. G. Simms, *ibid.*, pages 143-146; "Ancient Practice of Painting," *Blackwood's*, lxv (April, 1849), 435-452; "Philosophy, Psychology, and Metaphysics," *Eclectic Magazine*, n.s., xiii (April, 1871), 385-400; "Architecture," *Westminster Review*, American edition, li (April, 1849), 55-66; the first paragraphs of an article on the "Scotch School of Philosophy and Criticism," *American Whig Review*, ii (October, 1845), 386; a clipping on Roman virtue; "Crabbe," a brief sketch, *Half-Hours with the Best Authors*, i, 113-114; "Civilization," by Guizot, *Half-Hours with the Best Authors*, i, 119-128; a clipping on a lecture on Cowper, mounted upon a page from a review of Beattie's *Life and Letters of Thomas Campbell*, *Quarterly Review*, American edition, lxxxv (July, 1849), 17-18; "Scotch School of Philosophy and Criticism," *American Whig Review*, ii (October, 1845), 387-396; "The 'Hyperion' of Keats," by J. D. Whelpley, *American Whig Re-*

*view*, n.s., viii (October, 1851), 317-322; selections from early English poetry, clipped from an anthology, pages 17-20, 27-28, 37-38; "Froissart," *Half-Hours with the Best Authors*, i, 11; Johnson's essay on Shakespeare, clipped from an anthology, pages 322-330; Jefferson's character of Washington and an anonymous sketch of Napoleon, *Half-Hours with the Best Authors*, i, 474-480; an article on Victor Hugo, *Sartain's Magazine*, v (December, 1849), 334-335; a portion of Hume's "On the Jealousy of Trade," *Half-Hours with the Best Authors*, i, 86-88; "Hungary," *Westminster Review*, American edition, li (July, 1849), 223-250; "List of Patents Issued . . . for the week ending May 12, 1857"; "Mrs. Somerville's Physical Geography," *North British Review*, American edition, ix (May, 1848), 75-100; "Robert Burns," *Life Illustrated*, n.s., iv (July 18, 1857), 89. With annotations by Whitman. Bound in a royal octavo volume, half blue morocco.

### Magazine Articles and Clippings

A group of seventeen items, as follows: Robert Chambers, "Present State of the British Empire," pages 671-680 from an anthology; "Raleigh's History," a clipping; "Imagination and Fact," *Graham's Magazine*, xl (January, 1852), 39-44, an article, with a clipping on the seven wonders of the world pasted on page 39; "The Slavonians and Eastern Europe," *North British Review*, American edition, xi (August, 1849), 283-306, a review of several works on Slavonic peoples; a clipping on Pindar, with a translation of the Twelfth Olympic Ode; a clipping on contemporary Russian literature, "N. Y. Tribune of March 26 '57"; a clipping, "The Winds," by W. C. Bryant; an article on iron ships, "N. Y. Times '57"; a newspaper clipping on an ancient Persian inscription; "Fourier and his Ideas," a clipping from the *Tribune*, April, 1857; four brief clippings, "Books Mentioned in the Bible Now Lost or Unknown," "Chevalier Bunsen's Chronology," "The Discovery of America" (by

Buddhist priests in 459 A. D.), and an estimate of the world's population, divided by religions, from the "Herald, Feb. 13, '60"; two clippings, "Carrying the Mails to California," and a portion of an article on keel-boatmen. With annotations by Whitman. In a small quarto volume, boards.

#### "Modern Poetry and Poets"

*Edinburgh Review*, American edition, xc (October, 1849), 203-228. A review of works by Tennyson, Shelley, and Keats, with several annotations by Whitman. Bound in an octavo volume, boards.

#### "New English Poets"

*Putnam's Monthly*, vi (September, 1855), 225-238. Review of volumes of poetry by Owen Meredith and Matthew Arnold, with one annotation by Whitman. At the bottom of the last page is mounted a clipping describing the new lecture room at the Smithsonian Institution, endorsed "Aug. 23d 1856 Eagle." Bound in an octavo volume, boards.

#### Notes and Clippings, Chiefly on Eastern Poetry

Lorenzo D. Johnson, *Memoria Technica*, pages 83-86, on the first of which is mounted a clipping headed "Persian Secretaries"; "The Golden Verses of Pythagoras," a translation, pages 207-214 from an anthology; a sheet of pink paper on which are mounted two clippings, one on Siamese proverbs and literature, the other on the "Absurd Chronology of the Hindoos." With several annotations by Whitman. Bound in an octavo volume, boards.

#### "One Thousand Historical Events, with the Dates"

*Memoria Technica*, pages 17-40, with several annotations by Whitman. Enclosed in a wrapper of four sheets of yel-

low paper; on the third of these, Whitman mounted two clippings, one headed "Origin and unchangeable nature of Plants and Animals," endorsed "American Institute, Farmers' Club April 21 '57," the other on the human tendency to exalt the past. On the last sheet of the wrapper he mounted two scraps of manuscript, forty-three lines in pencil, dealing with Moses, Sesostris, dates in early Greek history, and "Attitudes and expressions of fire company return'g [s] lowly home." In a board folder.

#### "Phrenology: A Socratic Dialogue"

*American Whig Review*, III (January, 1846), 31-46. An article by J. D. Whelpley, with a few annotations by Whitman. With "The Standard Civilized Head" (*Life Illustrated*, n.s., II (July 5, 1856), 74), a clipping mounted on miscellaneous printed sheets. Bound in an octavo volume, boards.

#### "The Poetry of Sacred and Legendary Art"

*Blackwood's Edinburgh Magazine*, LXV (February, 1849), 175-190. A review of a book by Mrs. Jameson, slightly annotated by Whitman. Bound in an octavo volume, boards.

#### "Political Poets: Waller and Marvell"

*American Whig Review*, n.s., VII (May, 1851), 411-418. An article, with a few annotations by Whitman. Bound in an octavo volume, boards.

#### "Pope"

*North British Review*, American edition, IX (August, 1848), 163-182. A review of Roscoe's edition of *The Works of Alexander Pope*, with a few annotations by Whitman. Inserted between pages 168 and 169 is a copy of Pope's "Imita-

tion of Horace" clipped from the anthology *Half-Hours with the Best Authors* (1, 427-432). Bound in an octavo volume, boards.

### "The Prelude"

*American Whig Review*, n.s., vii (May, 1851), 447-448, 455-458. Portions of a review of Wordsworth's *Prelude*, with a few annotations by Whitman. On page 447 is printed a translation from Uhland, "Crossing the Ferry"; Whitman has written in a variation of the last stanza, which he evidently recalled from another translation, published in the same magazine (iv (December, 1846), 584). On the same page is mounted a clipping on Leigh Hunt's self-criticism, annotated by Whitman. Bound in an octavo volume, boards.

### "Progress: Its Law and Cause" "Literature and Society"

*Westminster Review*, American edition, lxvii (April, 1857), 243-266, 277-288. Two reviews: the first deals with books by Alexander von Humboldt, Sir Charles Lyell, and W. B. Carpenter, the second with Lord John Russell's edition of the *Memoirs, Journal and Correspondence of Thomas Moore*; with several annotations by Whitman. Bound in an octavo volume, boards.

### "The Prose Writers of America" "New Poetry in New-England"

*United States Democratic Review*, xx (May, 1847), 383-398. Reviews of Griswold's *The Prose Writers of America* and of volumes of poetry by Emerson and others; Whitman has made several annotations on the passage dealing with Emerson. Bound in an octavo volume, boards.

**“Provençal and Scandinavian Poetry”**

*Edinburgh Review*, American edition, LXXXVIII (July, 1848), 1-16. A review of works by Fauriel, Dinaux, and others, with several annotations by Whitman. On page 1 is mounted a brief clipping on the saga. Bound in an octavo volume, boards.

**“Recollections of Poets Laureate. Wordsworth: Tennyson”**

*American Whig Review*, n.s., IX (June, 1852), 515-524. An article, with several annotations by Whitman. Inserted between pages 516-517 is a clipping on the appearance of Wordsworth. Bound in a royal octavo volume, boards.

**“R. M. Milnes’ Life of Keats”**

*North British Review*, American edition, x (November, 1848), 39-52. A review, with a few annotations by Whitman. Mounted at the top of page 39 is a clipping on the Italian poet, Paolo Giacometti, endorsed “N. Y. Herald Sept. 8 '56.” Bound in a royal octavo volume, boards.

**“The Romantic in Literature and Art”**

*Sartain’s Magazine*, v (November, 1849), 297-304. An article by Charles G. Leland, with one annotation by Whitman, as follows: “This essay has many good suggestions—the principal fault is that ‘Romantic’ is not the right word to use, as used in it—(what should be the word?).” Poe’s “The Bells” appears on page 304. In a board folder.

**“Scottish Poetry. . . . Robert Burns”**

Two sections clipped from an anthology, pages 399-408; with several annotations by Whitman. Bound in an octavo volume, boards.

**“Shakespeare’s Sonnets”**

*Sartain’s Magazine*, v (September and October, 1849), 153-158, 217-224. Two parts of an article by John S. Hart, with several passages underlined by Whitman. Bound in an octavo volume, boards.

**“Taylor’s Eve of the Conquest”**

*Edinburgh Review*, American edition, LXXXIX (April, 1849), 183-196. A portion of a review, with numerous annotations by Whitman. Bound in an octavo volume, boards.

**“Tennyson’s Poems”**

*Blackwood’s Edinburgh Magazine*, LXV (April, 1849), 453-468. A review of Tennyson’s *Poems* and *The Princess*, with several annotations by Whitman. On page 467 is mounted a clipping, “English Gossip.” Bound in an octavo volume, boards.

**“Tennyson’s Poems—The Princess”**

*North British Review*, American edition, ix (May, 1848), 25-40. A portion of a review, slightly annotated by Whitman. Bound in an octavo volume, boards.

**“Thoughts on Reading”**

*American Whig Review*, i (May, 1845), 483-496. An article, with several annotations by Whitman. Bound in an octavo volume, boards.

**“Translators of Homer”**

*American Whig Review*, iv (October, 1846), 351-372. An article by C. A. Bristed, with several annotations by Whitman. Inserted between pages 366-367 is a portion of a page

clipped from Thoreau's *A Week on the Concord and Merrimack Rivers*, giving translations of several passages from Pindar. A clipping on translations of the *Iliad* is mounted at the bottom of page 372. Bound in an octavo volume, boards.

## Twenty-Nine Newspaper and Magazine Items

Clippings, as follows: "Nicknames of European Nations," endorsed "Lippincott's Feb: '91"; "Plato"; "From Rome," Correspondence of the *New York Tribune*, Rome, March 24, 1857; "How a Poet Eats Planked Shad at Gloucester," endorsed "Camden Post May 6 1884"; "Dr. Charles Mackay, on English Songs and Song-Writers"; "Death of the French Tennyson," endorsed "Tribune June '57"; a note on a book, *The Shakespeare Problem Solved*, by Delia Bacon, endorsed "April '57"; "Remittances to the Old Country," endorsed "Feb. '54"; a paragraph clipped from Whitman's "A Christmas Garland" (*Christmas Graphic*, 1874); a portion of Whitman's "An Indian Bureau Reminiscence," clipped from *Baldwin's Monthly*, xxviii (February, 1884); "Ascent of Mount Popocatapetl," endorsed "Tribune March 23d '54"; "The Amazon Basin," endorsed "Herald March 19 '54"; "Interesting Slave Trial," endorsed "March 1854"; "Facts from History," endorsed "Tribune, March 27 '54"; "Death of Hugh Millar," endorsed "N. Y. Sun, Jan. 13, '57"; "Records of Mortality. Mr. Josiah D. Bangs," endorsed "Sept. 1856"; "Grand Exhibition of the Brooklyn Horticultural Society," *Brooklyn Daily Eagle*, September 20, 1856; "Death of Eugene Sue," endorsed "'57"; "An Enormous Ape"; "The Ages of Foreign Living Writers," endorsed "Jan. 1860" and mounted on the first page of an article by Henry Tuckerman, "Petrarch," *American Whig Review*, 1 (May, 1845), 468; "From John Burroughs' NOTES, 1872," portion of a review of Burroughs' *Notes on Walt Whitman*, heading

supplied by Whitman; "Walt Whitman's Impressions of Denver and the West," endorsed "From the *Denver (Colorado) Tribune* Sept: 12 1879"; "A Poet's Western Visit," endorsed "From the *Washington Evening Star* Nov: 15 1879"; "A Week at West Hills. Letter from Walt Whitman," *New York Tribune*, August 4, 1881; "Walt Whitman. A Poet's Supper to his Printers and Proof Readers," endorsed "Camden Post Oct 18 '81"; "City Notes in August. Letter from Walt Whitman," *Tribune*, August 15, 1881; "Sea Isle City," *Camden Post*, July 9, 1886; obituary notice of David Stuart of Detroit, endorsed "Tribune Oct. 22, 1853." With annotations by Whitman. Mounted in a quarto volume, cloth.

#### "The Vanity and the Glory of Literature"

*Edinburgh Review*, American edition, LXXXIX (April, 1849), 149-168. An article on *The London Catalogue . . . 1814 to 1846*, with numerous annotations by Whitman. A clipping on the Muses is mounted at the top of page 149; one on Socratic philosophy, at the bottom of page 168. Bound in an octavo volume, boards.

#### "Voltaire"

*Life Illustrated*, n.s., II (May 10, 1856), 9. Whitman's article on Voltaire, mounted on a sheet of yellow paper and annotated by the author. In a board folder.

## IV

### PROOF COPIES AND OFFPRINTS OF WHITMAN'S WRITINGS

“Col. Ingersoll’s Lecture—*‘Liberty and Literature?’*  
*Philadelphia, Oct. 21st, 1890.*”

Proof copy or offprint. With a clipping from the *World* (N. Y.), October 26, 1890, reporting a discussion between Ingersoll and Whitman. In a board folder.

“The Dead Carlyle.”

Proof copy or offprint; endorsed by Whitman, “*Boston Literary World* Feb: 12—1881.” In a board folder.

“The Dead Tenor. *From the Critic—New York,*  
*Nov. 8, '84.*”

Offprint; in a board folder.

“Death of a Fireman. *From the New Republic,*  
*Camden, N. J. Nov. 14th. '74.*”

Offprint; in a board folder.

“Halcyon Days.”

Proof copy, with minor corrections, presumably by Whitman. In a board folder.

“Have We a National Literature? *From the North American Review, March, 1891.*”

Offprint, four pieces. In a board folder.

“A Memorandum at a Venture. *From the North American Review.*”

Offprint; in a board folder.

Another copy, clipped into four pieces. Endorsed by R. M. Bucke, “For June 1882.” In a board folder.

### *November Boughs.*

Page proofs, pages 5-140, with frontispiece. Wrapped in a sheet of paper, inscribed: “Proof slips—sent me as struck off by W. W.—of November Boughs RMB.” With a review of *November Boughs*, clipped from the Chicago *Daily News*, February 9, 1889, endorsed in Whitman’s autograph. In a half green morocco slipcase.

### “Of That Blithe Throat of Thine.”

Proof copy or offprint; endorsed by Whitman, “*From January Harper’s.*” In a board folder.

“Old Age’s Lambert Peaks.” “A Carol Closing Sixty-Nine.” “To Get the Final Lilt of Songs.”

Proof copy or offprint; in a board folder.

### “Patroling Barnegat.”

Proof copy or offprint. Endorsed by R. M. Bucke: “Unpublished—private. Received from Walt June 3, 1880.” In a board folder.

“Preface.”

Proof copy or offprint. Endorsed by R. M. Bucke: “Reached me from W. W. 27th Sept. in letter dated 24th & 25th Sept RMB.” In a board folder.

Preface to *Three Tales* by W. D. O'Connor.

“Shakespeare for America. *From the Poet-Lore, September 15, 1890.*”

Offprint; in a board folder.

“Summer Days in Canada.”

Proof copy, two pieces; dated June 19, to which Bucke has added “’80.” With a clipping of the article from the *London Advertiser*, June 22, 1880. In a board folder.

Also, a duplicate of the second piece of this proof copy, beginning with the sub-heading, “Sunday with the Insane.” With one correction, presumably by Whitman. In a board folder.

“Thanks in Old Age.”

Proof copy, with several corrections in Whitman's autograph.

“To the Sun-Set Breeze.”

Proof copy or offprint; in a board folder.

“A Twilight Song.”

Proof copy; endorsed by Whitman: “*Century N Y May 1890.*”

“Walt Whitman. The True Reminiscence of his Writings. *From the ‘West Jersey Press,’ May 24th, 1876.*”

Offprint; in a board folder.

“Walt Whitman’s Actual American Position. *From the West Jersey Press, Jan. 26th, 1876.*”

Offprint; in a board folder. Two copies.

“With Husky-Haughty Lips, O Sea!”

Offprint. Endorsed by R. M. Bucke: “Given me by W. W. Nov 1883 before it was published—First pub<sup>d</sup> Harper’s Mthly March 1884.” In a board folder.

“Your kind invitation to visit you and deliver a poem for the 333d Anniversary of founding Santa Fe. . . .”

Proof copy, with a few minor corrections, presumably by Whitman. In a board folder.

# V

## EDITIONS OF THE WRITINGS OF WALT WHITMAN

*Leaves of Grass.* Brooklyn, New York, 1855.

First edition. Three copies; green cloth. (1) The first issue, in immaculate condition. In a half green morocco folding case. (2) Another copy of the first issue; lacks tissue guard for frontispiece; end-papers not the original. Inserted between pages 82 and 83: *Walt Whitman Fellowship Papers*, Number 8, Philadelphia, October, 1894. In a half green morocco slipcase. (3) Second issue, without the press notices; defective copy, lacking pages [iii]-vi.

*Leaves of Grass.* Brooklyn, New York, 1856.

Second edition. In a half green morocco slipcase.

*Leaves of Grass Imprints.* American and European Criticisms on "Leaves of Grass." Boston, Thayer and Eldridge, 1860.

Gray wrappers. In a blue cloth folding case.

*Leaves of Grass.* Boston, Thayer and Eldridge, Year 85 of The States (1860-61).

Third edition; orange cloth, embossed in wavy vertical lines, title and ornaments blind-stamped on covers, title and butterfly design in gold on backstrip; frontispiece portrait surrounded

with buff tint. The label of Trübner & Co. is pasted at the bottom of the title-page. In a half brown morocco slipcase.

*Leaves of Grass.* Boston, Thayer and Eldridge, Year 85 of The States (1860-61).

Two copies of Worthington's spurious edition. (1) Maroon pebbled cloth, title in gold and author's name blind-stamped on backstrip, title and ornaments heavily blind-stamped on covers; frontispiece portrait on plain white paper. At the end of the volume is inserted "Worthington Company's Catalogue," eight pages. (2) Printed on heavier paper; similarly bound, with more elaborate lettering of title on backstrip and author's name in relief; frontispiece portrait surrounded with buff tint.

*Leaves of Grass.* New-York, 1867.

This copy includes "Drum-Taps," "Sequel to Drum-Taps," and "Songs before Parting." Half black morocco, marbled covers, edges, and end-papers; title and the words "Ed'n, 1867" stamped in gold on backstrip; the Hollyer engraving inserted between pages 22 and 23.

Presentation copy, inscribed: "for the author of the notice in London Sun, April 17. 1868. from Walt Whitman."

*Poems by Walt Whitman.* Selected and Edited by William Michael Rossetti. London, John Camden Hotten, 1868.

First edition, first issue. Eight pages of advertisements appear in the front and sixteen in the back of this copy.

*After All, Not to Create Only.* Recited by Walt Whitman on Invitation of Managers American Institute, on Opening their 40th Annual Exhibition, New York, noon, September 7, 1871. Boston, Roberts Brothers, 1871.

Octavo, bevelled cloth boards in reddish brown.

*Memoranda. Democratic Vistas.* Washington, D. C., 1871. Light green wrappers. In a green cloth folding case.

There is no word in any tongue,  
No array, no form of symbol,  
To tell his infatuation  
Who would ~~know~~<sup>see</sup> the scope and purpose  
of God...

Mostly this we have of God; we have  
Man -

Lo, the sun;  
Its glory floods the moon,  
Which of a night shines in some turbid  
pool,  
Shaken by songling winds;  
And these are sparkle mad and  
tossed and broken,  
And their archetype is the Sun.

Of God I know not;  
But this I know,  
I can comprehend no being more wonderful  
than Man;

A Fair Copy  
(see p. 5)



*Leaves of Grass. Passage to India.* Washington, D. C.  
1871.

Light green wrappers.

*Leaves of Grass. As a Strong Bird on Pinions Free. And Other Poems.* Washington, D. C., 1872.

*Leaves of Grass.* Washington, D. C., 1872.

In smooth dark green cloth; without "After All, Not to Create Only."

*Memoranda During the War.* By Walt Whitman. Author's Publication. Camden, New Jersey, 1875-'76.

Inscribed by the author to Sidney Morse, with an added note by A. W. Stevens: "Sidney Morse gave to me this Whitman book before he left Boston never to return."

*Leaves of Grass.* Author's Edition, with Portraits from life. Camden, New Jersey, 1876.

The poem on the title-page is signed by Whitman. In this copy the "intercalations" are incorporated in the text. In a blue cloth slipcase.

Presentation copy, inscribed by the author to Oscar Tottie, with a postcard from Whitman to Tottie mounted inside the front cover; see page 55, number 27.

*Two Rivulets.* Including Democratic Vistas, Centennial Songs, and Passage to India. Author's Edition. Camden, New Jersey, 1876.

Portrait frontispiece signed: "Walt Whitman born May 31 1819." In a half blue morocco slipcase.

*Leaves of Grass.* By Walt Whitman. Author's Copyright Edition. London, David Bogue, 1881.

Imperfect: frontispiece wanting.

88     Editions of the Writings of Walt Whitman

*Leaves of Grass by Walt Whitman: Preface to the Original Edition, 1855.* London, Trübner & Co., 1881.

Two copies. (1) Blue wrappers, uncut; tipped in are four excerpts from the 1855 printing of the preface, with autograph manuscript revisions and additions by the author. In a board folder. (2) Board covers, uncut; bound with the original wrappers. In a green cloth wrapper. Bookplate: Henry Festing Jones.

*Leaves of Grass.* Third Edition. Boston, James R. Osgood and Company, 1881-82.

In a half red morocco slipcase.

*Leaves of Grass.* Boston, James R. Osgood and Company, 1881-82.

*Leaves of Grass.* Philadelphia, Rees Welsh & Co., 1882.

*Specimen Days & collect.* By Walt Whitman, Author of “Leaves of Grass.” Philadelphia, Rees Welsh & Co., 1882-'83.

First edition, first issue. Inscribed to Clara Barrus by John Burroughs: “C. B. from J. B. October 1901.” Miss Barrus has added: “Given to me by John Burroughs on the occasion of my second visit to Slabsides. Whitman had given it to him. Clara Barrus.”

*Specimen Days & collect.* By Walt Whitman, Author of “Leaves of Grass.” Philadelphia, David McKay, 1882-'83.

First edition, second issue.

*Specimen Days & collect.* By Walt Whitman, Author of “Leaves of Grass.” Glasgow, Wilson & McCormick, 1883.

First English edition, second issue.

*Leaves of Grass.* Philadelphia, David McKay, 1884.

Large paper copy, gilt top, other edges uncut.

*Complete Poems & Prose of Walt Whitman 1855 . . . 1888.*

Authenticated & Personal Book (handled by W. W.) . . .  
Portraits from Life . . . Autograph.

Number 129 of 600 copies. Brown cloth; author's name signed in ink on the half-title of *Leaves of Grass*. Bookplate: George Goddard Knowles.

*Democratic Vistas, and Other Papers.* By Walt Whitman.

[Published by arrangement with the Author.] London,  
Walter Scott; Toronto, W. J. Gage & Co., 1888.

Maroon cloth, title stamped in gold on backstrip.

*November Boughs.* By Walt Whitman. Philadelphia,  
David McKay, 1888.

Two copies. (1) Maroon cloth, with the portrait frontispiece.  
(2) Large paper, uncut, dark green cloth.

*Gems from Walt Whitman.* Selected by Elizabeth Porter Gould. Philadelphia, David McKay, 1889.

Presentation copy from Elizabeth Porter Gould with autograph inscription, signed, and with her card, also inscribed, laid in. The volume contains several annotations in her autograph. Laid in: an autograph letter, signed, from E. P. Gould to A. H. Dooley, January 24, 1890.

Walt Whitman. *Grashalme.* Gedichte. In Auswahl übersetzt von Karl Knortz und T. W. Rolleston. Zürich, 1889, Verlags-Magazin (J. Schabelitz).

Error in binding: pages [i]-xii duplicated. Blue wrappers; in a green cloth slipcase. Laid in: a postcard from Whitman to Rolleston; see page 55, number 23.

*Leaves of Grass.* With Sands at Seventy & A Backward Glance o'er Travel'd Roads. May 31, 1889. Portraits from Life. Autograph. Special Ed'n. (300 copies only printed—\$5 each.)

Statement on title-page signed by Whitman; bound in full black morocco, pocket-book style. Bookplate: Thomas B. Harned. Inscribed by Harned to his daughter. In a half blue morocco slipcase.

*Good-Bye My Fancy.* 2d Annex to *Leaves of Grass*. Philadelphia, David McKay, 1891.

Two copies. (1) Maroon cloth; portrait used in the large paper edition mounted inside the front cover. (2) Large paper issue with portrait, dark green cloth; inscribed to Leonard Abbott by Horace Traubel, with an added note: "Special ed'n made by W W for his friends not put upon the market H. T."

*Leaves of Grass.* Including Sands at Seventy . . . 1st Annex, Good-Bye my Fancy . . . 2d Annex, A Backward Glance o'er Travel'd Roads, and Portrait from Life. Philadelphia, David McKay, 1891-2.

Second issue, dark green cloth.

*Autobiographia, or, The Story of a Life.* By Walt Whitman. Selected from his Prose Writings. New York, Charles L. Webster & Co.; London, G. P. Putnam's Sons, 1892.

Tan cloth; ornamental border surrounds title on backstrip and front cover.

*Autobiographia, or, The Story of a Life.* By Walt Whitman. Selected from his Prose Writings. New York, Charles L. Webster & Co., 1892. (Fiction, Fact, and Fancy Series. Edited by Arthur Stedman.)

Plain gray cloth, imprint of David McKay on backstrip.

*Complete Prose Works.* Walt Whitman. Philadelphia,  
David McKay, 1892.

*Selected Poems.* By Walt Whitman. New York, Charles  
L. Webster & Co., 1892. (Fiction, Fact, and Fancy  
Series. Edited by Arthur Stedman.)

Bookplate: Edmund Clarence Stedman; tipped in is an auto-  
graphed copy of his broadside, "Good-bye, Walt!"

The Masterpiece Library. XXVII. *Poems by Walt Whit-  
man.* London, "Review of Reviews" Office [1895].  
(The Penny Poets.)

Orange paper wrappers.

*Calamus.* A Series of Letters Written During the Years  
1868-1880 by Walt Whitman to a Young Friend (Peter  
Doyle). Edited with an Introduction by Richard Mau-  
rice Bucke, M.D., One of Whitman's Literary Executors.  
Laurens Maynard, Boston, 1897.

Two copies, in a double slipcase, half green morocco. (1) The  
regular issue, duodecimo, green cloth. (2) Number 26 of a  
special large paper issue of 35 copies, with an extra portrait  
and signed by the editor.

Walt Whitman. *Natuurleven.* (Leaves of Grass.) Ver-  
taald door Maurits Wagenvoort. Met Portret van den  
Dichter. Haarlem, De Erven F. Bohn, 1898.

First Dutch edition.

*Selections from the Prose and Poetry of Walt Whitman.*  
Edited with an Introduction by Oscar Lovell Triggs.  
Boston, Small, Maynard & Company, 1898.

Presentation copy, inscribed by the editor to Mary E. Phillips.

*The Wound Dresser.* A Series of Letters Written from the Hospitals in Washington During the War of the Rebellion. By Walt Whitman. Edited by Richard Maurice Bucke, M.D., One of Whitman's Literary Executors. Boston, Small, Maynard & Company, 1898.

Two copies. (1) An early copy of the regular first issue, with the publisher's device on the title-page slightly off center. (2) An unnumbered example of the special large paper first issue, limited to 60 copies, signed by the editor.

*Notes and Fragments:* Left by Walt Whitman and Now Edited by Dr. Richard Maurice Bucke, One of His Literary Executors. Printed For Private Distribution Only. [Printed for the Editor by A. Talbot & Co., London, Ontario, Canada] 1899.

Number 116 of 225 copies, signed by the editor.

*Leaves of Grass.* By Walt Whitman. Including Variorum Readings of the Poems and a Department of Gathered Leaves. Philadelphia, David McKay [c1900].

One of the later issues, limp covers, dull green morocco, gilt top, edges cut.

*The Complete Writings of Walt Whitman.* Issued under the editorial supervision of his Literary Executors, Richard Maurice Bucke, Thomas B. Harned, and Horace L. Traubel. With additional bibliographical and critical material prepared by Oscar Lovell Triggs. New York & London, G. P. Putnam's Sons, 1902.

Ten volumes. Book-Lover's Camden Edition, Number 460 of 500 sets.

*An American Primer.* By Walt Whitman. With Facsimiles of the Original Manuscript. Edited by Horace Traubel. Boston, Small, Maynard & Company, 1904.

“This first edition . . . is limited to five hundred copies.”

*Walt Whitman's Diary in Canada.* With Extracts from Other of his Diaries and Literary Note-Books. Edited by William Sloane Kennedy. Boston, Small, Maynard & Company, 1904.

“This first edition . . . is limited to five hundred copies.”

*Lafayette in Brooklyn.* By Walt Whitman. With an Introduction by John Burroughs. New York, George D. Smith, 1905.

Number 240 of 250 copies, signed by the publisher.

*Memories of President Lincoln and Other Lyrics of the War.* By Walt Whitman. Portland, Maine, Thomas B. Mosher, 1906.

“Seven copies of this book printed on pure vellum, numbered and signed by the publisher and the type distributed. No. 6.”

Walt Whitman. *Feuilles d'herbe.* Traduction intégrale d'après l'édition définitive par Léon Bazalgette. Avec deux portraits de l'auteur. Paris, Mercure de France, 1909.

Two volumes, in a blue cloth slipcase.

*Memories of President Lincoln.* When Lilacs Last in the Dooryard Bloom'd. O Captain! My Captain. Hush'd Be the Camps To-Day. This Dust Was Once the Man. By Walt Whitman. Portland, Maine, Thomas B. Mosher, 1912.

Three hundred copies printed.

*Criticism, An Essay.* By Walt Whitman. Newark, New Jersey, The Carteret Book Club, 1913.

“The Marion Press certifies that only one hundred copies . . . have been printed. . . . This copy is number 17.”

## 94     Editions of the Writings of Walt Whitman

*Sea Drift.* By Walt Whitman. New York, Hearst's International Library Company [1913?].

Walt Whitman. *Calamus.* Poèmes. Version nouvelle de Léon Bazalgette avec 10 bois hors-texte dessinés et gravés par Frans Masereel. [Genève] Editions du Sablier, 1919.

"Il a été tiré du présent ouvrage. . . . Six cent cinquante exemplaires sur vélin volumineux anglais numérotés en chiffres arabes de 1 à 650. Exemplaire No 166."

Walt Whitman. *Digte.* I Udvælg og med Indledning af Johannes V. Jensen og Otto Gelsted. Nyt Nordisk Forlag, Kobenhavn, Kristiania, 1919.

Selected poems, translated into Danish. Number 120 of 300 copies; endorsed "O. G."

*Leaves of Grass.* Facsimile Edition of the 1855 Text. Portland, Maine, Thomas Bird Mosher, William Francis Gable, 1919.

Edition limited to 400 copies; this copy is bound in dark green cloth and stamped to match the original edition. Laid in: an autograph letter, signed, from T. B. Mosher.

[Walt Whitman. Collected Poems. *Leaves of Grass.* Translated by Tomita Sotsukwa. Concerning the central thought of *Leaves of Grass* and other works the translator refers to the diary and biography of Walt Whitman translated by Kubota Seigyo. Tokyo and Osaka, 1919-1920.]

Two volumes. Title-page in Japanese.

*The Gathering of the Forces.* By Walt Whitman. Editorials, Essays, Literary and Dramatic Reviews and Other Material Written by Walt Whitman as Editor of the Brooklyn Daily Eagle in 1846 and 1847. Edited

by Cleveland Rogers and John Black. In Two Volumes.  
New York and London, G. P. Putnam's Sons, 1920.

“Limited letterpress edition, printed from type.”

Walt Whitman. *Grashalme*. Mit 13 Originallithographien  
von Willi Jaeckel. Erich Reiss Verlag, Berlin [1920].  
Number 32 of 265 copies. Illustrations signed by the artist.

Walt Whitman. *Feuilles d'herbe*. Traduction intégrale  
d'après l'édition définitive par Léon Bazalgette. Avec  
deux portraits de l'auteur. Paris, Mercure de France,  
1922.

Two volumes, in a blue cloth slipcase.

*Song of the Broad-Axe*. By Walt Whitman. With Illustrations Cut on Wood by Wharton H. Esherick. Philadelphia, The Centaur Press, 1924.

Number 225 of 400 copies.

*Out of the Cradle Endlessly Rocking*. By Walt Whitman.  
New York, The June House, 1926.

“180 copies printed at The June House Press. . . .”

*Two Prefaces*. By Walt Whitman. The Original Preface  
to *Leaves of Grass*, 1855, and *A Backward Glance o'er  
Travel'd Roads*, 1888, with an Introductory Note by  
Christopher Morley. Garden City, New York, Doubleday,  
Page & Company, 1926.

*The Half-Breed and other stories by Walt Whitman*. Now  
first collected by Thomas Ollive Mabbott. Woodcuts  
by Allen Lewis. Columbia University Press, New York,  
1927.

Number 9 of 155 copies. “The illustrations are proofs pulled  
direct from the wood blocks and signed by the artist.”

## 96 Editions of the Writings of Walt Whitman

*Leaves of Grass.* By Walt Whitman. From the text of the edition authorized and editorially supervised by his literary executors, Richard Maurice Bucke, Thomas B. Harned, and Horace L. Traubel. Edited by Emory Holloway. Garden City, New York, Doubleday, Page & Company, 1927.

“Inclusive Edition.” Inscribed by the editor.

*Pictures.* An Unpublished Poem of Walt Whitman. With an Introduction and Notes by Emory Holloway. New York, The June House; London, Faber & Gwyer, 1927.

First edition, limited to 700 copies.

*Walt Whitman's Workshop.* A Collection of Unpublished Manuscripts. Edited with an Introduction and Notes by Clifton Joseph Furness. Cambridge, Harvard University Press, 1928.

“This edition is limited to 750 copies, and the type has been distributed.”

*Leaves of Grass.* By Walt Whitman. With an Introduction by Carolyn Wells. New York, The Limited Editions Club, 1929.

Number 836 of 1500 copies, signed by the designer, Frederic Warde.

*A Child's Reminiscence.* By Walt Whitman. Collected by Thomas O. Mabbott and Rollo G. Silver. With an Introduction and Notes. 1930, University of Washington Book Store, Seattle.

Number 318 of 475 copies.

*Leaves of Grass.* Comprising All the Poems Written by Walt Whitman Following the Arrangement of the Edition of 1891-'2. Random House, Inc., New York, 1930.

“400 copies printed by Edwin and Robert Grabhorn, San Francisco. Woodcuts by Valenti Angelo. This is copy number 295.”  
(Presented to the Trent Collection by Mr. Henry Schuman.)

*I Sit and Look Out.* Editorials from the Brooklyn Daily Times. By Walt Whitman. Selected and Edited by Emory Holloway [and] Vernolian Schwarz. New York, 1932, Columbia University Press.

Edition limited to 1000 copies.

*The Uncollected Poetry and Prose of Walt Whitman.* Much of Which Has Been But Recently Discovered, with Various Early Manuscripts Now First Published. Collected and Edited by Emory Holloway. In Two Volumes. New York, Peter Smith, 1932.

*Walt Whitman and the Civil War.* A Collection of Original Articles and Manuscripts. Edited by Charles I. Glicksberg. University of Pennsylvania Press, Philadelphia, 1933.

Walt Whitman. *Finf un zwanzig Lieder.* Idish: fun Dr. A. Eisen. Aroisgegeben fun Farlag Idish Leben, New York, 1934.

In Hebrew characters.

*Walt Whitman. Representative Selections, with Introduction, Bibliography, and Notes.* By Floyd Stovall. American Book Company, New York [etc.] [c1934]. (American Writers Series.)

“A Note about Whitman’s Essay on Poe.” By Rollo G. Silver. Reprinted from *American Literature*, Volume vi, Number 4, January, 1935.

“Seven Letters of Walt Whitman.” By Rollo G. Silver. Reprinted from *American Literature*, Volume vii, Number 1, March, 1935.

98 Editions of the Writings of Walt Whitman

*Drum Taps.* By Walt Whitman. Grosset & Dunlap, New York [1936]. (Cameo Classics.)

*Letters Written By Walt Whitman To His Mother, 1866-1872.* With An Introductory Note by Rollo G. Silver. New York, Alfred F. Goldsmith, 1936.

“325 copies printed.”

*New York Dissected.* By Walt Whitman. A Sheaf of Recently Discovered Newspaper Articles by the Author of *Leaves of Grass*. Introduction and Notes by Emory Holloway and Ralph Adimari. New York, Rufus Rockwell Wilson, Inc., 1936.

“This, the first edition . . . is limited to 750 numbered copies. This copy is No. 584.”

“Thirty-One Letters of Walt Whitman.” By Rollo G. Silver. Reprinted from *American Literature*, Volume VIII, Number 4, January, 1937.

*Walt Whitman in Camden.* A Selection of Prose from Specimen Days. With a Preface by Christopher Morley and Photographs by Arnold Genthe. Camden, The Haddon Craftsmen, 1938.

“Whitman Interviews Himself.” By Rollo G. Silver. Reprinted from *American Literature*, Volume x, Number 1, March, 1938.

*Leaves of Grass.* By Walt Whitman. Reproduced from the First Edition (1855), with an Introduction by Clifton Joseph Furness. Published for The Facsimile Text Society by Columbia University Press, New York, 1939.

*A Whitman Manuscript from the Albert M. Bender Collection of Mills College.* [Oakland, California] The Bibliophile Society of Mills College, 1939.

Number 115 of 175 copies.

*Leaves of Grass.* Comprising All the Poems Written by Walt Whitman Following the Arrangement of the Edition of 1891-'2. Modern Library, New York [1940].

Walt Whitman. *Leaves of Grass.* Selected and with an Introduction by Christopher Morley. Illustrations by Lewis C. Daniel. Doubleday, Doran & Co., Inc., New York, 1940.

*Leaves of Grass.* Walt Whitman. With an Introduction Written by Mark Van Doren and Photographs Made by Edward Weston for the Members of The Limited Editions Club. New York, 1942.

Two volumes. Number 88 of limited edition, signed by the photographer.

*There Was a Child Went Forth.* By Walt Whitman. With Pictures by Zhenya Gay. Harper & Brothers, Publishers, New York and London [c1943].

*Walt Whitman, Poet of American Democracy. Selections from His Poetry and Prose.* Edited with an Introduction by Samuel Sillen. New York, International Publishers [c1944].

## VI

### BOOKS AND PERIODICALS CONTAINING CONTRIBUTIONS BY WALT WHITMAN

*The United States Magazine, and Democratic Review.* New York.

Six numbers, in original wrappers. In a brown cloth folding case.

August, 1841. n.s. Volume ix. Number 38. W[alt] W[hitman], "Death in the School-Room. A Fact," pages 177-181.

November, 1841. n.s. Volume ix. Number 41. Walter Whitman, "Wild Frank's Return," pages 476-482.

December, 1841. n.s. Volume ix. Number 42. Walter Whitman, "Bervance: or, Father and Son," pages 560-568.

January, 1842. n.s. Volume x. Number 43. Walter Whitman, "The Tomb-Blossoms," pages 62-68.

May, 1842. n.s. Volume x. Number 47. Walter Whitman, "The Child-Ghost; A Story of the Last Loyalist," pages 451-459.

November, 1845. Volume xvii. Number 89. Walter Whitman, "A Dialogue," pages 360-364.

*Brother Jonathan.* New-York, February 26, 1842. Volume 1. Number 9.

In a blue cloth folding case.

W[alt] W[hitman], "Boz and Democracy," pages 243-244.

*The New World*. New-York, November, 1842. Extra Series, Number 34. Volume II. Number 10.

Walter Whitman, "Franklin Evans; or The Inebriate. A Tale of the Times," pages [1]-31.

With: an autograph note, signed, by Horace Traubel, describing Whitman's attitude regarding this early novel.

*Brooklyn Freeman*. [Edited] by Walter Whitman. Brooklyn, Saturday, September 9, 1848. Volume I. Number 1.

Two pages, framed between glass. In a box case.

Though possibly not complete, this is the only copy known to exist.

*Voices from the Press; A Collection of Sketches, Essays, and Poems, by Practical Printers*. Edited by James J. Benton. New-York, Charles B. Norton, 1850.

Walter Whitman, "The Tomb Blossoms," pages 27-33.

A scrap of Whitman manuscript is mounted inside the front cover; see page 33, number 18.

*Life Illustrated*. New York, 1856.

Forty-two issues, for the year 1856: n.s. Volume I, Numbers 10-26; Volume II, 1-5, 7-10, 12-17, 19, 21-25; Volume III, 3, 5, 7, 9. Uncut, in a blue cloth box case.

January 26, 1856. Volume I. Number 13. [Walt Whitman] "Christmas at 'Grace,'" page [97].

April 12, 1856. Volume I. Number 24. Walt Whitman, "America's Mightiest Inheritance," pages [185]-186. Editorial note, "Walt Whitman's Article," page 188.

May 10, 1856. Volume II. Number 2. Walt Whitman, "Voltaire," page [9].

May 17, 1856. Volume II. Number 3. "Fanny Fern's Opinion of Walt Whitman," pages 20-21.

July 19, 1856. Volume II. Number 12. [Walt Whitman] "New York Dissected. II.—Wicked Architecture," page 93.

August 2, 1856. Volume II. Number 14. [Walt Whitman] "New York Dissected. III.—The Slave Trade," pages 108-109.

August 9, 1856. Volume II. Number 15. [Walt Whitman] "New York Dissected. iv.—Broadway," page 116.

August 16, 1856. Volume II. Number 16. [Walt Whitman] "New York Dissected. v.—Street Yarn," page 125.

August 23, 1856. Volume II. Number 17. [Walt Whitman] "New York Dissected. vi.—Advice to Strangers," page 133.

September 27, 1856. Volume II. Number 22. Advertisement of the second edition of *Leaves of Grass*, page 175.

*The Galaxy.* New York.

September, 1867. Volume IV. Number 5. Walt Whitman, "A Carol of Harvest for 1867," pages [605]-609.

January to July, 1871. Volume XI. Walt Whitman, "O Star of France!" page [817].

*Essays from "The Critic."* By John Burroughs, Edmund C. Stedman, Walt Whitman, R. H. Stoddard, F. B. Sanborn, E. W. Gosse, and Others. Boston, James R. Osgood and Company, 1882.

Walt Whitman, "Death of Carlyle," pages 31-37; "Death of Longfellow," pages 41-45. Unsigned review, "Whitman's 'Leaves of Grass'" (Boston, Osgood, 1881-82), pages 175-185.

*The Poets' Tribute to Garfield.* A Collection of Many Memorial Poems. Cambridge, Mass., Moses King, 1882. Walt Whitman, "The Sobbing of the Bells," page 71.

*Harper's New Monthly Magazine.* New York, January, 1885. Volume LXX. Number 416.

Walt Whitman, "Of That Blithe Throat of Thine," page 264.

*Transactions of the Buffalo Historical Society.* Red Jacket. Buffalo, 1885. Volume III.

In a red cloth folding case.

Walt Whitman, "Red Jacket, (From Aloft)," page 105.

*Lippincott's Monthly Magazine.* Philadelphia.

January, 1887. Volume XXXIX. Number 229. Walt Whitman, "My Book and I," pages 121-127. Francis Howard Williams, "To Walt Whitman," page 132.

Breath and Spray.

Breath and Drift.

Drift Leaves.

Ripples & Drift

Sands and Drift

Eddies and Drift

Tears and  
Pulses and Breath.

---

Leaves - Droppings

---

Rain - Drops and Snow,

---

Rain - Drops

Drops of Rain

Falling Snow.  
Drops of Snow.

The Selection of a Title  
(see p. 17)



March, 1891. Volume XLVII. Number 279. Walt Whitman, "Old-Age Echoes," page 376; "Some Personal and Old-Age Memoranda," pages 377-381; "The Old Man Himself," page 389. Horace L. Traubel, "Walt Whitman: Poet and Philosopher and Man," pages 382-389.

*The Magazine of Poetry*. Buffalo, N. Y., 1889. Volume I. Selected poems of Walt Whitman, with a brief sketch of Whitman by R. M. Bucke, pages 15-23.

*The Century Illustrated Monthly Magazine*. New York and London, February, 1890. Volume XXXIX. Number 4.

Walt Whitman, "Old Age's Ship and Crafty Death's," page 553.

William Douglas O'Connor. *Three Tales*. The Ghost. The Brazen Android. The Carpenter. Boston and New York, Houghton, Mifflin and Company, 1892.

Preface by Walt Whitman, pages [iii]-vii.

*In Re Walt Whitman*. Edited by his Literary Executors, Horace L. Traubel, Richard Maurice Bucke, Thomas B. Harned. Published by the Editors through David McKay, Philadelphia, 1893.

Two copies. (1) Green cloth, uncut; Number 383, autographed by Horace L. Traubel. (2) Printed on thin paper, trimmed edges, in gray paper wrappers; presentation copy, inscribed by Traubel to Charles Davis, January 13, 1913.

*The Letters of Anne Gilchrist and Walt Whitman*. Edited with an Introduction by Thomas B. Harned. Garden City, New York, Doubleday, Page & Company, 1918.

*Et Cetera*. A Collector's Scrap-Book. Chicago, Pascal Covici, 1924.

Edited by Vincent Starrett. Number 144 of 625 copies.

Walt Whitman, "Fragments," "Broadway 1861," pages 193, 195.

## VII

### POEMS SET TO MUSIC

In the following list of music in the Trent Collection, items fully described by Mrs. Bella C. Landauer in her catalogue of Whitman music (see Section X, below) are cited by number; music not listed in the Landauer catalogue is described in full.

Frank Bridge. Songs with Piano. *The Last Invocation*. Winthrop Rogers, Ltd., London [c1919].

Landauer, Number 19, with the following variations: 12 x 9 inches; page 3 is numbered.

[Louis] Campbell-Tipton. Op. 32, No. 1. *Rhapsodie*. Song with Piano Accompaniment. Poem by Walt Whitman. G. Schirmer, New York [c1913].

Landauer, Number 23, with the following variations: 13½ x 10¼ inches; advertisement, page [10], is headed "Four Songs by John A. Carpenter."

[Louis] Campbell-Tipton. *Two Songs to words by Walt Whitman*. I. "Elegy." II. "At the Tomb." Boston, Massachusetts, The Boston Music Company [c1918].

Plate mark "B. M. Co. 5964." "Copyright, 1918, by the Boston Music Co."

First volume, containing "Elegy," arranged for high voice in F sharp; see Landauer, Number 27. Stamped "Complimentary" on title-page.

*As I watch'd the Ploughman Ploughing, and Other Chants of Freedom.* By Walt Whitman. The Music by Philip Dalmas. London, Novello and Company, c1901.

Landauer, Number 39.

*As I Watch'd the Ploughman Ploughing.* Walt Whitman. Music by Philip Dalmas. Woodcuts by Wharton Esherick. 1927.

Limited edition of 200 copies, signed by Wharton Esherick. Landauer, Number 40.

*I Hear America Singing.* Cantata for Mixed Voices. Text by Walt Whitman. Music by Harvey B. Gaul. C. C. Birchard & Co., Boston [c1925].

Landauer, Number 58; advertisements, pages [25-26], are headed "The Birchard Publications."

Another copy, orange wrappers, with wide border and pictorial medallion on front cover; advertisements, pages [25-26], are headed "Birchard Cantatas for Mixed Voices," "Birchard Operettas and Operas for Mixed Voices."

Marshall Kernochan / [floral ornament] / Songs / with Piano Accompaniment / [ornament] / [list, six lines] / *Out of the Rolling Ocean . . .* / Walt Whitman / C. W. Thompson & Co. / Boston /.

Plate mark "T. & Co. 1367-6." "Copyright MCMVIII by C. W. Thompson & Co."

13 3/4 by 10 5/8 inches, unbound. Eight pages: page [1], title as above; pages 2-7, words and music; page [8], blank.

Presentation copy, inscribed on title-page: "To my friend M. Emilio de Gogorza 'avec compliments et hommages' Marshall Kernochan."

*Out of the Rolling Ocean /* (Walt Whitman) / Poem / For Medium Voice and Orchestra / By / Marshall Kernochan / Score . . . / [ornament] / [two lines] / Galaxy Music Corporation / . . . / New York /.

Plate mark "G. M. 591." "Copyright MCMXXXIII by Galaxy Music Corp."

14 $\frac{1}{8}$  by 10 $\frac{3}{8}$  inches; gray wrappers: wrapper page [1], title as above; pages [2-4], blank. Two and twenty-four pages: page [i], text of poem; page [ii], dedication, "To Sydney Biden"; pages 1-21, words and music; pages [22-24], blank.

Presentation copy, inscribed on title-page: "For Peter Chambers from his friend Marshall Kernochan 1936."

Marshall Kernochan / *Two Songs* / For a High Voice / with / Piano Accompaniment / [ornament] / I. / Song of Ylen / Words by Richard Hovey / II. / We Two Together / Words by Walt Whitman / [preceding eleven lines enclosed in an ornamental border, printed in brown] / . . . / New York: G. Schirmer / [two lines] / [rule border] /.

Plate mark "23018C." "Copyright, 1911, by G. Schirmer." Volume II. 12 $\frac{1}{2}$  by 10 $\frac{3}{8}$  inches; unbound. Six pages: page [1], title as above; pages 2-5, words and music; page [6], advertisement headed "Four Songs By John A. Carpenter."

Songs by / Marshall Kernochan / *We Two Together* / (Walt Whitman) / . . . / [preceding three lines in a double rule box] / [list; nineteen lines] / Galaxy Music Corporation / . . . New York /.

Plate mark "G. M. 682." "Copyright 1911 by Galaxy Music Corporation. Revised edition Copyright 1933 by Galaxy Music Corporation."

11 $\frac{1}{8}$  by 9 $\frac{1}{8}$  inches; unbound. Six pages: page [1], title as above; pages 2-5, words and music; page [6], advertisement headed "Portrait."

. . . / Hymn / For Mixed Chorus and Organ / [preceding two lines within a rule box] / *O Captain! My Captain!* / [preceding two lines within a rule box] / Words by / Walt Whitman / Music by / Joshua Phippen / [five-line

note] / Essex Institute / Salem, Mass. / 1909 / [preceding twelve lines within a rule box] / [rule border] /.

Plate mark "My Captain 7." "Copyright 1909 by Essex Institute, Salem, Mass."

10¾ by 7 inches; unbound. Eight pages: page [1], title as above; pages 2-8, words and music.

The note on title-page reads: "Composed for the Celebration by the Essex Institute of the One Hundredth Anniversary of the Birth of Lincoln, February Twelfth, Nineteen Hundred and Nine."

*The Last Invocation.* Song. Words by Walt Whitman.

Music by Ada Weigel Powers. Edward Schuberth & Co., New York [c1927].

Presentation copy, inscribed by the composer.

Landauer, Number 105a.

... / Cyril Scott. / *My Captain* / Composed for / Voice & Pianoforte. / Words by / Walt Whitman. / [three lines] / London: / Elkin & Co., Ltd., / [three lines] /.

Plate mark "E & Co. 258." "Copyright, MCMIV, by Elkin & Co."

14 by 10 inches; unbound. Twelve pages: page [i], title as above; page [2], text of poem; pages 3-9, words and music; page [10], advertisement headed "Compositions by Cyril Scott"; page [11], advertisement headed "Claude Debussy writes upon the compositions of Cyril Scott"; page [12], advertisement headed "Elkin & Co.'s Artistic Successful Songs."

Eva Ruth Spalding. *Trois Mélodies pour Chant et Piano.*

Paroles de Walt Whitman. Traduit par Léon Bazalgette. Paris, Editions Maurice Senart, c1923.

Landauer, Number 120.

*The / Laurel Song Book / For Advanced Classes / in Schools, Academies / Choral Societies, etc. / [preceding three lines within a rule box] / Edited by / W. L. Tom-*

lins / [publisher's device] / Boston / C. C. Birchard & Company / 1901 /.

No plate marks. "Copyright, 1900, 1901, by C. C. Birchard & Company."

11 by 7½ inches; original red cloth; title on front cover and backstrip. Four, three hundred and twenty-four pages: page [i], title as above; page [ii], copyright notice as above; pages iii-iv, "Introduction"; pages 1-320, words and music; page [321], blank; pages 322-323, "Index Songs and Choruses"; page 324, "Index Folk Songs and Hymns."

The volume contains three songs with words by Walt Whitman: "O Captain! My Captain!" music by Edgar Stillman Kelley, pages 26-32. "Weave in, My Hardy Life," music by Frank van der Stucken, page 33. "We Two Together," music by W. W. Gilchrist, pages 210-212.

## VIII

### BOOKS AND PAMPHLETS ABOUT OR RELATING TO WALT WHITMAN

Newton Arvin. *Whitman*. New York, 1938.  
"First printing."

Joseph Auslander. *Five American Immortals*. Worcester  
[Massachusetts], 1940.  
Limited to 475 copies.

John Bailey. *Walt Whitman*. London, 1926. (English  
Men of Letters.)

Clara Barrus. *Whitman and Burroughs, Comrades*. Boston  
and New York, 1931.

"Two hundred and fifty copies of this first edition are bound  
uncut with paper label."

William E. Barton. *Abraham Lincoln and Walt Whitman*.  
Indianapolis [c1928].

Léon Bazalgette. *Walt Whitman: L'Homme et son  
Œuvre*. Paris, 1908.

— *Walt Whitman: The Man and His Work*. Translated  
from the French by Ellen Fitzgerald. Garden  
City, New York, 1920.

Max Beerbohm. *The Poets' Corner*. London, 1904.

Gray wrappers. Defective copy, lacking the Dobson-Gosse plate and repeating the Verlaine plate.

Henry Bryan Binns. *A Life of Walt Whitman*. London [1905].

With fifteen extra illustrations; half green morocco. Tipped in: an autograph postcard from Whitman to John Burroughs; see page 51, number 2.

Ella Reeve Bloor. *We Are Many: An Autobiography*. Introduction by Elizabeth Gurley Flynn. New York [c1940].

Helena Born. *Whitman's Ideal Democracy and Other Writings*. With a Biography by the Editor, Helen Tufts. Boston, Mass., May 11, 1902.

Number 247 of 500 copies.

Willis Boughton. "Walt Whitman." Reprinted from *The Arena*, vi (September, 1892), 471-480.

Ernest Boyd. *Literary Blasphemies*. New York and London, 1927.

Richard Maurice Bucke, editor. *Cosmic Consciousness: A Study in the Evolution of the Human Mind*. Philadelphia, 1901.

Number 146 of 500 copies, signed by the editor.

— *Man's Moral Nature: An Essay*. New York and Toronto, 1879.

— *Walt Whitman*. Philadelphia, 1883.

— *Walt Whitman*. To Which Is Added *English Critics on Walt Whitman*, Edited by Edward Dowden. Glasgow, 1884.

John Burroughs. *Accepting the Universe.* Boston and New York, 1920.

— *The Heart of Burroughs's Journals.* Edited by Clara Barrus. Boston and New York, 1928.

— *Notes on Walt Whitman As Poet and Person.* Second Edition. New York, 1871.

Green cloth. Laid in: a card with Burroughs' autograph, an engraved portrait of Burroughs, and an autographed photograph of Walt Whitman.

— *Whitman: A Study.* Boston and New York, 1896.

Henry Seidel Canby. *Walt Whitman, an American: A Study in Biography.* Boston, 1943.

Edward Carpenter. *Days with Walt Whitman.* With some Notes on his Life and Work. London, 1906.

George Rice Carpenter. *Walt Whitman.* New York, 1909. (English Men of Letters.)

In a green cloth wrapper.

John Vance Cheney. *That Dome in Air: Thoughts on Poetry and the Poets.* Chicago, 1895.

Maurice Clare. *A Day with Walt Whitman.* New York, n.d. (Days with the Poets.)

William Clarke. *Walt Whitman.* London and New York, 1892. (The Dilettante Library.)

H. B. Cotterill and T. W. Rolleston. *Ueber Wordsworth und Walt Whitman.* Zwei Vorträge gehalten vor dem Literarischen Verein zu Dresden. Dresden, 1883.

Inscribed by T. W. Rolleston. R. M. Bucke's copy, with his notes throughout the lecture on Whitman. In a brown cloth folding case.

James H. Coyne. *Richard Maurice Bucke: A Sketch*. Revised edition. Reprinted from the Transactions of the Royal Society of Canada, 1906. Toronto, Canada, 1923.

"Of this edition 157 copies were printed. Each copy is bound by hand, numbered and signed by Henry S. Saunders. This is number 86."

Review copy, inscribed by the publisher to Mrs. Florence D. Black. Laid in: an autograph letter, signed, from Saunders to Mrs. Black, and two printed advertisements of Saunders' publications.

Babette Deutsch. *Walt Whitman: Builder for America*. New York [c1941].

Thomas Donaldson. *Walt Whitman: The Man*. New York, 1896.

Charles N. Elliot. *Walt Whitman as Man, Poet and Friend*. Being autograph pages from many pens. Boston [c1915].

Two copies. (1) "This edition . . . consists of five hundred copies, of which this is number 491." Two shades of tan cloth, printed label on backstrip. (2) Not numbered; the words "Trade Sample" are written on the limitation page. Tan linen, half tan suede, title stamped in gold on backstrip, tinted end-papers.

John Erskine. *The Start of the Road*. New York, 1938.

Hugh I'Anson Fausset. *Walt Whitman: Poet of Democracy*. New Haven, 1942.

Eugène Figuière. *Walt Whitman (Poète Américain)*. Conférence prononcée au Théâtre de l'Odéon le 13 Décembre 1918. Suivie des meilleures Pensées de Walt Whitman recueillies et traduites par Ary René d'Yvermont. Paris, 1928. (Les Anthologies du XXe siècle.)

O. S. Fowler. *Fowler's Practical Phrenology*. New York, 1849.

Bound with: O. S. and L. N. Fowler and Samuel Kirkham. *Phrenology Proved, Illustrated, and Applied*. New York, 1849.

— *Phrenology and Physiology Explained and Applied to Matrimony . . . to the Cultivation of the Memory . . . to Temperance; and to the Evils of Tight-Lacing*. Four Volumes in One. New-York [1842].

Presentation copy, inscribed by the author.

F. Garcia Lorca. *Poems*. With English translation by Stephen Spender and J. L. Gli. Selection and introduction by R. M. Nadal. New York and Toronto, 1939.

Hamlin Garland. *Roadside Meetings*. New York, 1930.

Herbert Harlakenden Gilchrist, editor. *Anne Gilchrist: Her Life and Writings*. With a Prefatory Notice by William Michael Rossetti. Second Edition. London, 1887.

Elizabeth Porter Gould. *Anne Gilchrist and Walt Whitman*. Philadelphia [c1900].

[Frances Grebanier] *American Giant: Walt Whitman and His Times*. By Frances Winwar [pseud.]. New York and London [c1941].

L. Conrad Hartley. *The Spirit of Walt Whitman.* (A Psychological Study in Blank Verse.) Manchester [England], 1908.

[C.] Sadakichi [Hartmann]. *Conversations with Walt Whitman.* Written in 1894. New York, 1895.

Two copies.

Charles F. Heartman. *The Untimeliness of the Walt Whitman Exhibition at the New York Public Library.* An Open Letter to the Trustees [1925].

"60 copies printed in advance of the appearance of the Americana Collector."

Thomas Wentworth Higginson. *Contemporaries.* Boston and New York, 1899.

Emory Holloway. *Whitman: An Interpretation in Narrative.* New York and London, 1926.

Elbert Hubbard. *Walt Whitman.* New York and London, June, 1896. (Little Journeys to the Homes of American Authors, Vol. II, No. 6.)

James [Gibbons] Huneker. *Ivory Apes and Peacocks.* New York, 1915.

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— *Letters of James Gibbons Huneker.* Collected and Edited by Josephine Huneker. New York, 1922.

Robert G. Ingersoll. *Liberty in Literature: Testimonial to Walt Whitman.* An Address Delivered in Philadelphia, Oct. 21, 1890. Authorized Edition. New York [c1890].

## With Husky-Haughty Lips, O Sea!

With husky-haughty lips, O Sea!  
Where day and night I wend thy surf-beat shore,  
Imaging to my sense thy varied strange suggestions,  
Thy troops of white-maned racers racing to the goal,  
Thy ample smiling face, dash'd with the sparkling dimples of  
the sun,  
Thy brooding scowl and murk—thy unloos'd hurricanes,  
Thy unsubduedness, caprices, wilfulness;  
Great as thou art above the rest, thy many tears—a lack  
from all eternity in thy content,  
(Naught but the greatest struggles, wrongs, defeats, could make  
thee greatest—no less could make thee,)  
Thy lonely state—something thou ever seek'st and seek'st, yet  
never gain'st,  
Surely some right withheld—some voice, in huge monotonous  
rage, of freedom-lover pent,  
Some vast heart, like a planet's, chain'd and chafing in those  
breakers,  
By lengthen'd swell, and spasm, and panting breath,  
And rhythmic rasping of thy sands and waves,  
And serpent hiss, and savage peals of laughter,  
And undertones of distant lion roar,  
(Sounding, appealing to the sky's deaf 'ear—but now, rapport  
for once,  
A phantom in the night thy confidant for once,)  
The first and last confession of the globe,  
Outsurging, muttering from thy soul's abysses,  
The tale of cosmic elemental passion,  
Thou tellest to a kindred soul.

Given me by W. W. Nov 1883  
before it was published—  
First publ'd Harper's Monthly March  
1884

A Trial Printing  
(see p. 84)



Mabel MacCoy Irwin. *Whitman, The Poet-Liberator of Woman.* New York, 1905.

Number 53 of 500 copies, signed by the author. Laid in: a presentation letter, signed by the author. In a green cloth wrapper.

Lorenzo D. Johnson. *Memoria Technica: or, The Art of Abbreviating Those Studies Which Give the Greatest Labor to the Memory.* Second Edition, Revised and Improved. Boston, 1847.

John Johnston. *Diary Notes of a Visit to Walt Whitman and Some of His Friends, in 1890.* Manchester and London, 1898.

——— *Notes of Visit to Walt Whitman, Etc., in July, 1890.* Bolton, 1890.

“Printed for Private Circulation.” Inscribed by the author to R. M. Bucke. In a half green morocco slipcase.

——— and J. W. Wallace. *Visits to Walt Whitman in 1890-1891.* London [1917].

David Karsner. *Horace Traubel: His Life and Work.* New York, 1919.

Number 184 of 1000 copies.

“Katinka.” *Abbie Nott and Other Knots.* Philadelphia, 1856.

Preface consists of a quotation from “Song of Myself.”

Elizabeth Leavitt Keller. *Walt Whitman in Mickle Street.* New York, 1921.

In a green cloth wrapper.

William Sloane Kennedy. *The Fight of a Book for the World: A Companion Volume to Leaves of Grass.* Winter Park, Florida, 1926.

— *Reminiscences of Walt Whitman with Extracts from his Letters and Remarks on his Writings.* London, 1896.

Two copies. (1) Brown and yellow cloth. Laid in: facsimile of a letter from Whitman to Kennedy, “[Oct. 4, ’87].” (2) Green cloth, with imprint of David McKay on backstrip.

Karl Knortz. *Walt Whitman.* Vortrag gehalten im Deutschen Gesellig-Wissenschaftlichen Verein von New York am 24. März 1886. New York, 1886.

Presentation copy, inscribed to R. M. Bucke by the author. In a red cloth folding case.

John A. Kouwenhoven. *Adventures of America, 1857-1900: A Pictorial Record from Harper's Weekly.* New York and London, 1938.

Henry Eduard Legler. *Walt Whitman: Yesterday & Today.* Chicago, 1916.

Number 247 of 600 copies.

Amy Lowell. *Poetry and Poets.* Boston and New York, 1930.

Edgar Lee Masters. *Whitman.* New York, 1937.

Godfrey W. Mathews. *Walt Whitman.* Being the Substance of Three Lectures Delivered to the Liscard Adult School. Liverpool, 1921.

F. O. Matthiessen. *American Renaissance: Art and Expression in the Age of Emerson and Whitman.* London, Toronto, and New York [c1941].

Mila Tupper Maynard. *Walt Whitman: The Poet of the Wider Selfhood.* Chicago, 1903.

Dorothy Frederica Mercer. *Leaves of Grass and the Bhagavad Gita: A Comparative Study.* [Ph.D. dissertation, University of California, 1933.]

Typescript, 161 pages.

Albert Mordell. *Notorious Literary Attacks.* New York, 1926.

Lewis Mumford. *The Golden Day: A Study in American Experience and Culture.* New York, 1926.

A. Edward Newton. *A Magnificent Farce, and Other Diversions of a Book-Collector.* Boston [c1921].

Laid in: two letters, signed; one is from Robert B. Gable to William Harvey Miner, the other from A. Edward Newton to Miner.

— *A Magnificent Farce, and Other Diversions of a Book-Collector.* Limited Edition. Boston [c1921].

“Two hundred and sixty-five copies of this large paper edition have been printed. . . . this is number 194.” Presentation copy, with an eleven-line signed inscription by the author.

Charles Eliot Norton. *A Leaf of Grass from Shady Hill.* With a review of Walt Whitman’s *Leaves of Grass.* Written by Charles Eliot Norton in 1855. [Cambridge, Massachusetts, c1928.]

Carleton Noyes. *An Approach to Walt Whitman.* Boston and New York, 1910.

*The Obliviad: A Satire.* With Notes. Together with Additional Notes, Preface, and Supplement, by the American Editor and the Perpetual Commentary of The Athenæum. New York and London, 1879.

[William D. O'Connor] *Harrington: A Story of True Love.*  
Boston, 1860.

Presentation copy, inscribed by the author to Mrs. Lucretia Mott. In a red cloth slipcase.

Grant Overton. *The Answerer.* New York, 1921.

Vernon Louis Parrington. *Main Currents in American Thought: An Interpretation of American Literature from the Beginnings to 1920.* New York [circa 1930].

Bliss Perry. *Walt Whitman: His Life and Work.* Boston and New York, 1906.

“Of this first edition 250 copies have been bound entirely uncut, with paper label.” With original untrimmed dust wrapper.

Isaac Hull Platt. *Walt Whitman.* Boston, 1907. (The Beacon Biographies of Eminent Americans.)

Presentation copy, inscribed to the Rev. L. A. Harvey by J. H. Johnston.

Major J. B. Pond. *Eccentricities of Genius: Memories of Famous Men and Women of the Platform and Stage.* New York [circa 1900].

John Cowper Powys. *Visions and Revisions: A Book of Literary Devotions.* New York and London, 1915.

Richard Riethmueller. *Walt Whitman and the Germans: A Study.* Philadelphia, 1906. (Reprinted from *German American Annals*, Vol. iv.)

Inscribed by the author.

W. C. Rivers. *Walt Whitman's Anomaly.* London, 1913.  
In a brown cloth folding case.

Cameron Rogers. *The Magnificent Idler: The Story of Walt Whitman*. Garden City, New York, 1926.

William Michael Rossetti. *Letters of William Michael Rossetti concerning Whitman, Blake, and Shelley to Anne Gilchrist and Her Son Herbert Gilchrist*. Edited by Clarence Gohdes and Paull Franklin Baum. Durham, North Carolina, 1934.

Kate Sanborn. *The Vanity and Insanity of Genius*. New York, 1886.

Henry S. Saunders, compiler. *Parodies on Walt Whitman*. Preface by Christopher Morley. New York, 1923.

Roland D. Sawyer. *Walt Whitman: The Prophet-Poet*. Boston [c1913].

Esther Shephard. *Walt Whitman's Pose*. New York [c1938].

Logan Pearsall Smith. *Unforgotten Years*. London [1938].

William Smith. *A Yorkshireman's Trip to the United States and Canada*. London, 1892.

Robert Louis Stevenson. *The Essay on Walt Whitman*. With a Little Journey to the Home of Whitman by Elbert Hubbard. [East Aurora, New York] 1900.

Two copies.

——— *Familiar Studies of Men and Books*. London, 1882.

——— *Familiar Studies of Men and Books*. London, 1888.

“Only one hundred copies of this large paper edition . . . have been printed. This is no. 91”; signed by the printer. In a green cloth wrapper.

Algernon Charles Swinburne. *Songs before Sunrise*. Boston, 1871.

— *Under the Microscope*. London, 1872.

First edition, bound, with the front cover of the original paper wrappers, in full green morocco, gilt tooled. D5 is a cancel-leaf; errata slip lacking. Ford Madox Brown's copy, with his signature on wrapper title.

[John Addington Symonds] *A Problem in Modern Ethics: Being an Inquiry into the Phenomenon of Sexual Inversion*. London, 1896.

Number 92 of 100 copies.

— *Walt Whitman: A Study*. London, 1893.

Two copies. (1) The regular first edition. (2) Number 167 of the large paper edition, limited to 208 copies.

James Thomson ("B. V."). *Walt Whitman: The Man and the Poet*. With an Introduction by Bertram Dobell. London, 1910.

In a green cloth slipcase.

Horace L. Traubel, editor. *At the Graveside of Walt Whitman: Harleigh, Camden, New Jersey, March 30th. And Sprigs of Lilac*. 1892.

Limited to 750 copies. In a green cloth folding case.

— *Camden's Compliment to Walt Whitman, May 31, 1889*. Notes, Addresses, Letters, Telegrams. Philadelphia, 1889.

Inscribed to William Michael Rossetti by the editor.

— *With Walt Whitman in Camden*. New York, 1914-1915.

Three volumes.

Oscar L. Triggs. *Browning and Whitman: A Study in Democracy*. London and New York, 1893.

John Townsend Trowbridge. *My Own Story: With Recollections of Noted Persons*. Boston and New York, 1903.

“First edition.” Inscribed by the author.

Edith Wharton. *Old New York: The Spark (The 'Sixties)*. New York and London, 1924.

Francis Wilson. *Francis Wilson's Life of Himself*. Boston and New York, 1924.

Frank Lloyd Wright. *An Autobiography*. New York [c1943].

## IX

### PERIODICALS CONTAINING CONTRIBUTIONS ABOUT WALT WHITMAN

*The Academia.* London, March 21, 1868. Number 12.

Unsigned review of *Poems by Walt Whitman* (Selected and Edited by William Michael Rossetti. London, John Camden Hotten), pages 277-279.

*The Academy.* London.

October 10, 1874. Number 127. George Saintsbury, review of *Leaves of Grass* (Washington; London, Chatto & Windus), pages 398-400.

November 18, 1882. Number 550. Edward Dowden, review of *Specimen Days and Collect* (Philadelphia, Rees Welsh & Co.), pages 357-359.

August 15, 1885. Number 693. Robert Buchanan, "Socrates in Camden, with a Look Round," pages 102-103.

February 23, 1889. Number 877. Walter Lewin, review of *November BougHS* (Alexander Gardner), page 127.

August 8, 1891. Number 1005. Unsigned note on R. M. Bucke's visit to England and on his arranging for the publication there of Whitman's *Good-Bye My Fancy*, page 114.

Copy endorsed by Bucke: "Keep for me RMB."

November 14, 1891. Number 1019. S. MacCalmont Hill, review of *Seas and Lands* by Sir Edwin Arnold, pages 425-426.

Copy inscribed to R. M. Bucke by J. Johnston.

[*Blake and Whitman*. Edited by Teraoka Bunsho. Tokyo, December, 1932; January-June, December, 1933. Volume I, Number 12; Volume II, Numbers 1-6, 12.]

Eight booklets in Japanese, containing five articles on Whitman. Laid in are three leaflets: an index to Volume I, four pages; an editorial notice, with a translation from Blake, four pages; and a bookdealer's advertisement, two pages.

*Bulletin of the History of Medicine*. Baltimore, Maryland, January, 1944. Volume xv. Number 1.

William White, "Walt Whitman on Osler: 'He Is a Great Man,'" pages 79-90.

Also, a reprint of the article.

*The Century Guild Hobby Horse*. London, January, 1889. Number 13.

Selwyn Image, review of *November Boughs*, pages 37-39.

*Chambers's Journal of Popular Literature, Science, and Art*. Edinburgh, July 4, 1868. Fourth Series. Number 236.

Unsigned review of *Poems by Walt Whitman* (Selected and edited by William Michael Rossetti. Hotten, Piccadilly), pages 420-425.

*The Christian Leader*. Glasgow.

February 4, 1892. Volume xi. Number 527. Unsigned article, "The Good Grey Poet," page 110.

June 22, 1893. Volume xii. Number 599. S. R. Crockett, "Literary Vignettes. I. Walt Whitman, Compositor, Hospital Nurse, and Comrade," pages 590-591.

*The Colophon*. New York, 1940. New Graphic Series. Volume I. Number 4.

Carolyn Wells, "On Collecting Whitman," pages [47]-[54].

*The Conservator*. Philadelphia. Supplemental: April, 1892.

“At the Graveside of Walt Whitman: Harleigh, Camden, New Jersey, March 30th.” Leaflet, four pages.

In a red cloth folding case.

*The Dark Blue*. London, October and November, 1871.

Volume II. Numbers 8 and 9.

Roden Noel, “A Study of Walt Whitman, The Poet of Modern Democracy,” pages 241-253, 336-349.

*The Dublin University Review*. Dublin, April, 1886. Volume II. Number 4.

H. Rowlandson, review of *Towards Democracy*, by Edward Carpenter (John Heywood, Manchester and London, 1885), pages 319-328.

*The General Magazine and Historical Chronicle*. University of Pennsylvania, The General Alumni Society. October, 1942. Volume XLV. Number 1.

Sculley Bradley, “Walt Whitman: Poet of the Present War,” pages [7]-14.

*The Gentleman’s Magazine*. London.

December, 1875. n.s Volume xv. Number 91. Arthur Clive, “Walt Whitman, The Poet of Joy,” pages [704]-716.

May, 1892. Volume CCLXXII. Number 1937. Pauline W. Roose, “A Child-Poet: Walt Whitman,” pages 464-480.

*German American Annals*. Philadelphia, January, February, and March, 1906. n.s Volume iv. Numbers 1-3.

Richard Riethmueller, “Walt Whitman and the Germans,” pages 3-15, 35-49, 78-92.

*Great Thoughts.* London, November 22 and 29, 1890.  
n.s. Volume v. Numbers 125 and 126.

Portrait of Whitman on first page of Number 125. Edmund Mercer, "Walt Whitman," pages 336-340, 351.

*The Infidel Pulpit.* Lectures of George Chainey. Boston.  
Two numbers, in a board folder.

May 21, 1881. Volume i. Number 12. "Lessons for To-Day, from Walt Whitman," pages [1]-7.

May 28, 1881. Volume i. Number 13. "True Democracy," pages [1]-7.

*The Labour Prophet.* London and Manchester.

May, 1894. Volume iii. Number 29. Edward Carpenter, "Towards Democracy," pages [49]-51.

February, 1895. Volume iv. Number 38. [John Trevor] "Walt Whitman," pages [17]-18.

*Library Notes.* A Bulletin Issued for the Friends of the Duke University Library. October, 1936. Volume i. Number 2.

C[larance] G[ohdes], "Walt Whitman and the Newspapers of His Day," pages 3-4.

*Literary Opinion.* London.

April, 1892. Volume ii. Number 1. Gilbert Parker, "Walt Whitman," pages [1]-6.

Copy inscribed to R. M. Bucke by J. Johnston.

May, 1892. Volume ii. Number 2. Elizabeth Robins Pennell, "Reminiscences of Walt Whitman," pages 57-60.

*The Literary World.* London.

June 17, 1892. n.s. Volume xlv. Number 1,181. Unsigned review of *Walt Whitman*, by William Clarke (Swan Sonnen-schein and Co.), pages 577-578.

May 5, 1893. n.s. Volume XLVII. Number 1,227. Unsigned review of *Walt Whitman: A Study*, by John Addington Symonds (John C. Nimmo), pages 403-404.

*London Society*. London, December, 1892. Volume LXII. Number 372.

Edward Salmon, "Walt Whitman," pages [588]-600.  
Copy inscribed to R. M. Bucke by J. Johnston.

*The Mace, A Weekly Record of the Glasgow Parliamentary Debating Association*.

March 21, 1882. Volume III. Number 27. Unsigned review of *Leaves of Grass* (London, David Bogue, 1882), pages 2-3.  
November 27, 1882. Volume IV. Number 10. Unsigned review of *Specimen Days and Collect* (Philadelphia, Rees Welsh & Co.), pages 2-3.

March 19, 1883. Volume IV. Number 24. Unsigned review of *Henry D. Thoreau*, by F. B. Sanborn (London, Sampson Low & Co., 1882), pages 2-3.

Manuscript note at end of review: "Robt. M. Aitken. Lawyer. Journalist Edinburgh."

*Modern Thought*. London, September, 1882. Volume IV. Number 9.

Fitzgerald Molloy, "Leaders of Modern Thought. No. xxvii.—Walt Whitman," pages [319]-326.

*The Monthly Magazine*. Barnsley, December, 1888.  
Double Christmas Number.

George Hall, "Walt Whitman," pages 4-5.

*More Books*. The Bulletin of the Boston Public Library.

May, 1938. Volume XIII. Number 5. Honor McCusker, "Leaves of Grass: First Editions and Manuscripts in the Whitman Collection," pages 179-192. Note on an exhibition of Whitman material, page 199.

February, 1943. Volume xviii. Number 2. Hans Nathan, "Walt Whitman and the Marine Band," pages 47-56.

*Munsey's Magazine*. New York, November, 1895. Volume xiv. Number 2.

Richard H. Titherington, "The Good Gray Poet," pages [138]-146.

*Murray's Magazine*. London, September, 1887. Volume ii. Number 9.

Walter Lewin, "Leaves of Grass," pages 327-339.

*Music*. Chicago, June and July, 1894. Volume vi. Numbers 2 and 3.

Helen A. Clark, "The Relations of Music to Poetry in American Poets," pages [163]-174, [282]-288.

*New England Magazine*. Boston, August, 1892. n.s. Volume vi. Number 6.

George D. Black, "Walt Whitman," pages [710]-714. Sylvester Baxter, "Walt Whitman in Boston," pages 714-721. Walter Blackburn Harte, "Walt Whitman's Democracy," pages 721-724.

*The New Review*. London, April, 1894. Volume x. Number 59.

Edmund Gosse, "A Note on Walt Whitman," pages [447]-457.

*The Nineteenth Century*. London, December, 1882. Volume xii. Number 70.

G. C. Macaulay, "Walt Whitman," pages 903-918.

*The Pall Mall Budget*. London, January 14, 1886. Volume xxxiv. Number 903.

H. R. Haweis, "A Visit to Walt Whitman," page 12.

*Papers for the Times*. London, April, 1886. Number 22.  
"Whitman for the Drawing Room," unsigned review of *The Poems of Walt Whitman* (Selected, with Introduction by Ernest Rhys. Walter Scott), pages 181-185.

*The Poetry Review*. London, October, 1912. Volume I.  
Number 10.

Leonard D. Abbott, "Walt Whitman and His Influence in American Poetry," pages 473-475.

*The Princeton University Library Chronicle*. November, 1941, and February, 1942. Volume III. Numbers 1 and 2.

Edward Naumburg, Jr., "A Collector Looks at Walt Whitman," pages 1-[18]. Comments on Naumburg's article, by Frances Winwar and Floyd Stovall, pages 66-[69].

*The Progressive Review*. London, February, 1897. Volume I. Number 5.

[Edward Carpenter], "A Visit to Walt Whitman in 1877," pages 407-417.

*The Radical*. Boston, May, 1870. Volume VII. Number 5.  
[Anne Gilchrist], "A Woman's Estimate of Walt Whitman," pages [345]-359.

*The Radical Review*. London, April 16, 1892. Number 94.  
"A Whitman Enthusiast," unsigned note, page 44.  
Copy inscribed to R. M. Bucke by J. Johnston.

*The Review of Reviews*. London, February, 1891. Volume III. Number 14.

Portrait of Whitman, with a facsimile of an autograph post-card, page [163].

Copy inscribed to R. M. Bucke by J. Johnston.

~~most common page~~ ~~over the odd pages~~  
This piece runs from this page  
to page 100 inclusive, & must have  
"Song of Myself" for the running head  
over the odd pages

~~Pls. to have this page~~

34

## Song of Myself

1  
I CELEBRATE myself, ~~and sing myself.~~  
And what I assume you shall assume,  
For every atom belonging to me as good belongs to  
you.

2  
I loafe and invite my soul,  
I lean and loafe at my ease, observing a spear of sum-  
mer grass.

3  
My tongue, every atom of my blood, form'd from this  
soil, this air.

4  
Born here of parents born here, from parents the same,  
and their parents the same.

5  
I know ~~that~~ ~~my~~ years old, in perfect health, begin  
Leaving to cease not till death.

6  
Builds and schools in abeyance,  
Retiring back a while, suffice at what they are, but  
never forgotten.

7  
I harbor for good or bad, I permit to speak at every  
hazard.

8  
Nature never without check, with original energy.

9  
Houses and rooms are full of perfumes—the shelves  
are crowded with perfumes.

10  
I breathe the fragrance myself, and know it and like it,  
The distillation would intoxicate me also, but I shall  
not let it.



*The Saturday Review.* London, March 2, 1889. Volume LXVII. Number 1,740.

Unsigned review of *November Boughs* (London and Paisley, Gardner, 1889), pages 260-261.

*The Scottish Art Review.* Glasgow.

April, 1889. Volume 1. Number 11. Edward Carpenter, review of *November Boughs*, pages 334-335.

June, 1889. Volume 11. Number 13. Ernest Rhys, "The Portraits of Walt Whitman," pages 17-24.

*The Scottish Review.* London, September, 1883. Volume II. Number 4.

Unsigned review of *Leaves of Grass* (Glasgow, 1883), *Specimen Days and Collect* (Glasgow, 1883), *Poems of Walt Whitman* (Selected and edited by W. M. Rossetti, London, 1868), *Notes on Walt Whitman as a Poet and Person*, by John Burroughs (New York, 1871), *Walt Whitman*, by R. M. Bucke (Glasgow, 1883), pages 281-300.

*The Sunset of Bon Echo.* Bon Echo, Ontario, Canada, April-May, 1920. Volume 1. Number 6.

Issue devoted to Whitman and Traubel.

*Temple Bar.* London.

February, 1873. Volume xxxvii. Number 147. John C. Dent, "America and her Literature," pages 396-406.

October, 1893. Volume xcix. Number 395. Lacking: pages 145-240. Unsigned article, "Walt Whitman," pages 252-259.

*This World.* Boston.

Two numbers, in a blue cloth folding case.

June 17, 1882. Volume III. Number 24. George Chainey, "Keep Off the Grass," pages [3]-9. Supplement, tipped in between pages 6 and 7, consists of Whitman's poem, "To a Common Prostitute."

July 1, 1882. Volume III. Number 26. [George Chainey], "A New Joshua," pages [2]-4.

*The University Review*. Kansas City, Spring, 1943. Volume IX. Number 3.

Frances Winwar, "Walt Whitman's 'Dark Lady,'" pages [191]-196.

*La Vie des Peuples*. Paris, 20 Juin 1920. Tome 1. Numéro 2.

Charles Cestre, "Walt Whitman, poète de la Nature," pages [291]-308.

*Walt Whitman Fellowship Papers*. Philadelphia.

[First Year] Numbers 7 (September, 1894), 8, 10, 11, 13; Second Year, Frontispiece and Numbers 2-4, 6, 7; Third Year, Number 4; Fourth Year, Numbers 1-3, 7-9 (May, 1898).

With: the broadside program of the first annual meeting of the association, May 31, 1895.

*The Westminster Review*. London, July, 1871. n.s. Volume XL. Number 1.

Fragmentary: pages 33-68 and front cover only.

Unsigned review of *Leaves of Grass*, *Passage to India*, and *Democratic Vistas* (Washington, D. C., 1871), pages 33-68.

*The Yale University Library Gazette*. January, 1941. Volume xv. Number 3.

Stanley T. Williams, "The Adrian Van Sinderen Collection of Walt Whitman," pages [49]-53.

# X

## BIBLIOGRAPHIES AND CATALOGUES

Gay Wilson Allen. *Walt Whitman Bibliography, 1918-1934.* Boston, 1935. (Bulletin of Bibliography Pamphlets, No. 30.)

— *Twenty-Five Years of Walt Whitman Bibliography, 1918-1942.* Boston, 1943. (Bulletin of Bibliography Pamphlets, No. 38.)

[E. F. Hanaburgh, compiler.] *Manuscripts, Autograph Letters, First Editions and Portraits of Walt Whitman.* Formerly the Property of the Late Dr. Richard Maurice Bucke. Foreword by Christopher Morley. New York, 1936. (American Art Association. Anderson Galleries. Catalogue Number 4251.)

Jerome Kern. *The Library of Jerome Kern.* New York, 1929. (Anderson Galleries. Catalogue Numbers 2307 and 2311.)

Two volumes.

Mrs. Bella C. Landauer. *Leaves of Music.* By Walt Whitman. From the Collection of Bella C. Landauer. Privately Printed, 1937.

“Sixty copies of this book have been printed at the Harbor Press. No. 18.” In a green cloth slipcase.

A. Edward Newton. *Rare Books, Original Drawings, Autograph Letters, and Manuscripts, Collected by the Late A. Edward Newton.* New York, 1941. (Parke-Bernet Galleries. Catalogue Numbers 276, 284, and 306.)

Three volumes. With a brochure, *The Rare Books and Manuscripts Collected by the Late A. Edward Newton*, New York, 1941.

Frank Shay. *The Bibliography of Walt Whitman.* New York, 1920.

Number 313 of 500 copies.

Mrs. Frank Julian Sprague. *A List of Manuscripts, Books, Portraits, Prints, Broadsides, and Memorabilia in Commemoration of the One Hundred and Twentieth Anniversary of the Birth of Walt Whitman.* From the Whitman Collection of Mrs. Frank Julian Sprague. Exhibited at the Library of Congress [Washington, D. C.] 1939.

Two copies.

[Nouart Tashjian, editor.] *Index to Early American Periodical Literature, 1728-1870.* No. 3. *Walt Whitman, 1819-1892.* New York, 1941.

Carolyn Wells and Alfred F. Goldsmith. *A Concise Bibliography of the Works of Walt Whitman, with a Supplement of Fifty Books about Whitman.* Boston and New York, 1922.

Number 495 of 550 copies.

## XI

# PORTRAITS

### John Burroughs

Engraving, on India paper. Laid in Burroughs' *Notes on Walt Whitman*, 1871.

### John Hay

Photograph; mounted and framed with letter by John Hay.  
See page 60, number 5.

### Oliver Wendell Holmes

Photograph, signed by Holmes; in folder with letter by Holmes. See page 61, number 10.

### George Sand

Original pencil drawing, by E. Baumann; 14 x 10 inches, with mat.

### George W. Whitman

Tintype, hand-colored. With a wrapper, inscribed by R. M. Bucke: "Geo. W. Whitman W. W.s brother—Served in Northern Army 1861 to '65—This photo probably taken about 1862—He was born 28 Nov 1829—Still lives (though very sick and paralysed 18 March 1899 RMB.)" Laid in the volume of George Whitman's letters, page 62, number 15.

*Walt Whitman*

To facilitate the description of the following pictures reference is made, wherever possible, to the album of *Whitman Portraits*, compiled by Henry S. Saunders. It should be noted that the Trent Collection contains numerous reproductions of photographs, mounted with manuscripts. These, except when autographed by the poet, have not been considered of sufficient importance to be separately listed.

*Oil Portrait*

17½ x 13½ inches; probably painted from a photograph. Attributed to William Russell Smith. In a white wooden frame.

*Charcoal Sketch, by E. Whittlesey Kotz*

18½ x 13½ inches; sketched from photograph, Saunders, Number 95. Mounted and framed with a Whitman autograph, "Walt Whitman Camden N J Feb: 11 '87."

*Three-Colored Cut, by William G. Schnellé*

In green, brown, and black; 7½ x 5½ inches. Two copies.

*The Hollyer Engraving*

Saunders, Number 4. Six copies: four, of which three are autographed, are mounted and framed with manuscripts; the fifth, mounted in the volume containing printer's copy for "Song of Myself" (page 11, number 26), is endorsed by Whitman, "I own this plate to face p 34 of MS"; the sixth, inserted in *Leaves of Grass*, 1867, is endorsed, "from life, 1855."

*Photograph*

Saunders, Number 24. Mounted and framed with a reproduction of another photograph and a postcard to Edward Carpenter, page 51, number 4.

*Two Photographs of Whitman and Peter Doyle*

Saunders, Number 29, and another, reproduced in the brochure describing the Trent Collection, issued by the Friends of the Library, Duke University, April, 1943.

*Photograph*

Saunders, Number 31. In board folder with Lincoln material, page 54, number 20.

*Photograph, inscribed: "1871 Walt Whitman"*

Saunders, Number 35. Laid in John Burroughs' *Notes on Walt Whitman*, 1871.

*Photograph, inscribed: "Walt Whitman born May 31 1819"*

Saunders, Number 36. Mounted in the volume containing the manuscript Table of Contents of *Leaves of Grass*. See page 10, number 25.

*Photograph, inscribed: "Walt Whitman Sarnia June 23 1880"*

Saunders, Number 36. Mounted in volume containing manuscript notes on literature, page 36, number 28.

*Photograph*

Saunders, Number 37.1. Mounted in edition of *Leaves of Grass*, Philadelphia, David McKay, 1884.

*Reproduction of a Woodcut by W. J. Linton, inscribed: "Walt Whitman 1872"*

Saunders, Number 44a. Mounted and framed with a lock of hair, and a note by R. M. Bucke: "a piece of Walt Whitman's hair cut off by myself at Camden 20th July 1886."

*Photograph with Butterfly, signed by Whitman*

Saunders, Number 48, reversed. Mounted and framed with manuscript, page 49, number 36.

*Reproduction of Sketch by G. W. Waters, signed by Whitman and dated 1880*

Saunders, Number 52. Mounted in volume containing Bucke manuscript, page 63, number 17.

*Photograph, by W. Kurtz, of Whitman with Harry and Kitty Johnston, autographed, "Walt Whitman & children of his friend J H Johnston New York 1879"*

Saunders, Number 68. Mounted and framed with manuscript, page 9, number 20.

*Photograph, inscribed: "Walt Whitman London Canada Sept 22 1880"*

Saunders, Number 75. Mounted and framed with a picture of Abraham Lincoln and a manuscript on Lincoln. See page 64, number 19, 4.

*Phototype, autographed by Whitman*

A reproduction of a Gutekunst photograph, Saunders, Number 80.

*Photo-Intaglio from a Drawing by Herbert Gilchrist*

Saunders, Number 81.1. Two copies, mounted and framed with manuscripts; see page 8, number 16, and page 27, number 36.

*Photograph, inscribed: "Walt Whitman 1882"*

Saunders, Number 83. Mounted in volume containing the manuscript outline of Whitman's career. See page 63, number 19, 1.

*Photograph, by George C. Cox, signed by Whitman and dated "Sept: '87"*

Saunders, Number 92. Mounted and framed with two manuscripts, page 5, number 7.

*Photograph, by George C. Cox*

Saunders, Number 92; in sepia and smaller than the preceding example of the same photograph. Mounted and framed with a manuscript, page 18, number 1.

*Photograph, by George C. Cox, signed by Whitman and dated "Sept. '87"*

Saunders, Number 95. Mounted and framed with manuscript, page 65, number 19, 7.

*Etching, signed "T. Johnson 1891"*

9 x 7 1/4 inches. Saunders, Number 95a. In a narrow black frame.

*Photograph, inscribed: "Walt Whitman June 1 '87"*

Saunders, Number 96. Mounted and framed with Whitman's copy of the Victor Hugo letter, page 61, number 11.

*Reproduction of Photograph, signed by Whitman*

Saunders, Number 101. Mounted in volume containing the manuscripts on Whitman's last sickness. See page 67, number 25.

*Photograph of Whitman and Warren Fritzinger*

Saunders, Number 108. Mounted and framed with manuscript, page 9, number 19.

*Photograph*

Saunders, Number 110. Mounted and framed with manuscript, page 27, number 35.

## XII

### MISCELLANEOUS WHITMAN ITEMS

“Walt Whitman’s Buggy and Horse. Sept. 15, 1885.”

Leaflet, four pages, containing a “Statement of Receipts and Disbursements of fund for Buggy and Horse, for Walt Whitman,” submitted by Thomas Donaldson, September 17, 1885. In a board folder.

“Walt Whitman. September 1885.”

Leaflet, four pages, two of which are blank. In a board folder. A circular describing a subscription list being formed in England for the benefit of Walt Whitman, under the direction of Herbert H. Gilchrist and W. M. Rossetti. A facsimile of a letter from Whitman to Gilchrist, August 1, 1885, commenting on the scheme, appears on page [2].

#### English Subscribers.

Leaflet, four pages, two of which are blank. In a board folder. A facsimile of a letter of acknowledgment from Whitman, May 30, 1886, appears on page [1]; a list of English subscribers to the Whitman fund, on page [3]. Annotated in Whitman’s hand, at the top of the first page: “to W M Rossetti fac-simile—print.”

Also, another copy of the circular, with annotations in the autograph of Herbert Gilchrist. In a board folder.

“Walt Whitman on Abraham Lincoln.”

A card announcing Whitman’s presentation of his lecture on Lincoln at the Madison Square Theatre, New York, April 14 [1887].

“Walt Whitman’s Seventieth Birthday, May 31, 1889.”

Cardboard booklet, four pages, with portrait. Two copies, with slight variations in text and with different portraits.

The menu and program for Whitman’s seventieth birthday banquet.

*Leaves of Grass.*

Original wrappers for the first edition of *Leaves of Grass*, 1855.

Two wrappers, green and pink paper. In a board folder.

Three sets.

“Remembrance Copy.”

The first two printed pages of *Memoranda During the War*, 1875-1876, with space for presentation inscription and with “Personal—Note”; untrimmed. In a board folder.

“Poem describing A Perfect School.”

Broadside, 17½ x 10 inches, from an unpublished manuscript by Whitman. Printed from the original wood blocks and colored by hand. Illustration by George Illian, typography by Simon de Vaulchier. New York, 1923.

Number 87 of one hundred copies.

Scrapbook of Whitman Pictures and Clippings.

A collection of 160 articles and notes clipped from newspapers, on Walt Whitman, and forty-two pictures of the poet and of various places and persons connected with him; 1892-1926. Collected by William Schroeder, whose signature appears at the beginning of the volume, and who has annotated several of the items. In a folio volume, brown cloth.

Scrapbook of Whitman Clippings and Miscellanea.

A collection of thirty-four clippings and six miscellaneous items about Whitman and his associates. In a loose-leaf binder.



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